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MODERN LANGUAGE NOTES

Edited by H. CARRINGTON LANCASTER

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Modern Language Notes

Volume XLVI

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SOME LINGUISTIC STUDIES OF 1930 AND 1931¹

The event of the year in English linguistics was the publication of Professor George O. Curme's long awaited volume on modern English syntax.² Up to the present time no great grammar of modern English has been produced in an Anglo-Saxon country. The outstanding English grammarians are all foreigners: Luick, Jespersen, Poutsma, Kruisinga, Krüger. The announcement, therefore, of a new grammar of broad scope, to be written by two American linguists of high standing in the field, aroused great expectations everywhere. And now the third volume of the new work is in our hands (volumes I and II are not yet out). I have read it with pleasure and profit. It is indeed a solid and useful piece of work, which, as the author tells us in his preface, "contains the fruits of many years of earnest investigation." And yet, in certain important respects, the book must be reckoned disappointing. First of all, let me mention a matter which, in a syntactical work, does not loom large but is none the less disturbing. We read (p. xi), ". . . where the pronunciation of words is indicated, use has been made of the well-known Websterian key, . . . The author of *Syntax* hesitated to assume on the part of his readers the knowledge of a scientific alphabet." Since the readers in question will be Professors of English, almost to a man, this hesitation, thoroughly unjustified though I believe it to be, does not speak well for American scholarship, and starts the reviewer off

¹ This survey includes only such studies as have been sent to this journal for review.

² G. O. Curme and H. Kurath, *A Grammar of the English Language*, vol. III, *Syntax*. New York, 1931. Pp. xvi + 616.

with a bad taste in the mouth. Luckily, in the work itself, Mr. Curme usually ignores Webster (see e. g., pp. 72, 514, 547).

More encouraging is the following passage from the preface (p. vi) :

Good English varies according to the occasion, just as our dress varies according to the occasion. Evening dress would be out of place in playing a football game. Loose colloquial English, as often described in this book, is frequently as appropriate as a loose-fitting garment in moments of relaxation. The lesser grammarians, who so generally present only one form of English, not only show their bad taste, but do a great deal of harm in that they impart erroneous ideas of language. In this book also the language of the common people is treated. It is here called 'popular speech' since the common grammatical term 'vulgar' has a disparaging meaning which arouses false conceptions.

All this is sound doctrine, and makes one hope for the best. And in fact Mr. Curme throughout his book tries to distinguish three forms or styles of English speech: literary, colloquial and popular. His efforts, however, are not wholly successful, because at heart he does not approve of the colloquial style—his prejudice against it appears at once in the opprobrious epithet "loose" which he attaches to it. To him the speech of "well-bred ease," as the late S. A. Leonard liked to call it, is not really "correct." This unscientific attitude comes out continually in Mr. Curme's volume. For example, the following sentence is quoted (p. 568) from Mrs. Humphrey Ward's novel *Robert Elsmere*: "Who does this dreadful place belong to?" After the *who* Mr. Curme inserts the notation: "instead of the correct *whom*." Again, on p. 230 we read: "In loose colloquial speech we sometimes hear *who* as accusative instead of the correct *whom*." To be compared is the notation under *whom* in the *NED*: "no longer current in natural colloquial speech." Mr. Curme and the editors of the *NED* evidently represent opposite extremes in this matter, but here I am concerned only to point out that Mr. Curme's view is an extreme one, dictated, I suspect, by emotional rather than by scientific considerations.

Occasionally Mr. Curme distinguishes two kinds of colloquial style, the formal and the informal. But he does not use the terms which I have just used in distinguishing them. On the contrary, he labels the formal style "good" (p. 142) or "correct" (p. 256), while the informal style must be content with the opprobrious epithet "loose" usually applied to colloquial speech as such. He

approves of the formal colloquial style, of course, because it differs little, if any, from the literary style. But this very peculiarity makes one doubtful of the justice of the classification. It would be sounder practice, I think, to confine the term *colloquial* to a style truly characterized by well-bred ease, and to reckon formal spoken English a variety of the literary style.

This weakness in method may further be illustrated by Mr. Curme's study of the personal pronouns. He tells us (p. 43),

The plain drift of our language is to use the accusative of personal pronouns as the common case form for the nominative and accusative relations; just as in nouns there is here no formal distinction. In the best grade of colloquial speech it is still firm usage, however, to employ the nominative as subject when it stands immediately before the verb, as in '*I am tired.*' . . . The wide use of the accusative for the nominative . . . is unfortunate, for . . . it is sometimes ambiguous. The expressive power of our language should not become impaired. It is to be hoped that all who are interested in accurate expression will oppose this general drift by taking more pains to use a nominative where a nominative is in order.

Before examining Mr. Curme's generalization, it may be well to look at a couple of details. When we are told that in the "best grade" of colloquial speech *I am tired* is the norm, the implication is that there are inferior grades in which *me am tired* may be heard. This use of the accusative, however, does not deserve to be taken so seriously as Mr. Curme takes it. Though it may be heard in the speech of small children and in certain out-of-the-way dialects, it is not characteristic of ordinary colloquial speech, however low the grade of that speech, and I see no evidence that there is any drift toward an accusative form in such a position. Again, the ambiguity of which Mr. Curme speaks amounts to little. In the very examples which he gives to illustrate his point (p. 304), he shows, by bracketed forms, how easy it is to avoid the slightest shadow of ambiguity. Should the supposed "plain drift of our language" in these matters prevail, there would be no impairment in its "expressive power." Mr. Curme's anxiety is emotional, at bottom, and seems out of place in a scientific grammar, which ought to be a record of the facts of usage, not a medium for propaganda in behalf of certain usages dear to the heart of the author.

What then of Mr. Curme's generalization? I cannot agree that the old nominative forms are generally drifting into disuse. On the contrary, they are better fortified in certain positions than they

were in early modern times. A drift of some sort, however, is undoubtedly present. As I see it, two tendencies are to be distinguished. In the first place, colloquial usage is gradually becoming normalized and regularized on the basis of the word-order. Thus, we say *he's the one* but *that's him*. In both these statements the personal pronoun is in the nominative case, and this is only another way of saying that *him* in colloquial style may perfectly well be nominative. The choice between *he* and *him* depends, not on the case of the pronoun but on its position in the sentence. This way of speaking, which may be called the positional system, exists alongside a system inherited from medieval times, according to which the form of the pronoun is determined by its case rather than by its position in the sentence. And this brings us to the second of the two tendencies which I mentioned above. In current English there is a strong tendency to seize upon the two systems under discussion and to use them as a device for distinguishing the literary from the colloquial style. Needless to say, the traditional, case-form system goes with the literary style, while the positional system is characteristic of the colloquial style. This development has obviously brought with it a great enrichment of the language, a great increase in its expressive power (to use Mr. Curme's phrase), as will be sufficiently illustrated in the following example:

literary style: *It is I.*

colloquial style: *It's me.*

Few would deny, I think, that both these ways of expressing the thought are perfectly legitimate, each in its own sphere, and that if either of them were given up, the language would be impoverished. It is to be regretted therefore, that Mr. Curme has seen fit to denounce this stylistic distinction, subtle and highly characteristic of our speech though it is, and that he prefers a reversion to the old poverty in formal stylistic devices.

Mr. Curme is not unaware that the dogmatic prescriptions and proscriptions of the schoolmasters want qualification, and every now and then he comes out strongly in defense of usages which have long been under attack. Thus, he gives us a very fine study of the split infinitive (pp. 459 ff.), and his discussion of *like* as a conjunction (pp. 281 f.) is eminently sound and sensible. But it must be added that for the most part his point of view is as rigid as any eighteenth century purist's. Thus, he objects (p. 150) to

very (instead of *very much*) in *I was very pleased*, although he no doubt would allow *I was truly pleased* or *I was highly pleased*. Again, he condemns (p. 557) the use of *he* to refer to an earlier indefinite *one*, illustrating his point with the following sentence: "It offends *one* to be told *one* (not *he*) is not wanted." It is characteristic of Mr. Curme that here he feels no stylistic inconsistency in omitting the relative but using the second *one*; apparently he takes the very simple view that *one* is right and *he* is wrong, and does not consider the possibility that each may be right enough in its own stylistic *milieu*. He admits the adverb *so* (p. 39) and other adverbs (p. 48) as predicate complements, and yet he outlaws *badly* in the common locution *I feel badly* (p. 37), without giving his reasons, but, no doubt, on the usual puristic grounds. Compare the familiar *I feel this way about it*, where *this way* is used as a modal adverb and refers to the state of mind, not to the technic of tacton. In the following sentence (p. 140), *not* is rejected as pleonastic: "It will not take but a few moments to dispose of it." Later on, it is true (p. 326), we find an excellent explanation of the negative, but the judgment earlier pronounced is not withdrawn. The *whom* in sentences of the type *We feed children whom we think are hungry* is marked incorrect, in spite of the facts of usage and the convincing defense given by Jespersen (*Mod. Eng. Gram.* III 197 ff.). Other examples might readily be cited, if space permitted.

I have noted a few slips in matters of detail. The widespread southern *yall* as the plural of *you* invalidates the discussion of stress on p. 17 (top). The American *say* (answering to English *I say*) is best taken as an imperative (p. 18). I do not believe that the popular *-s* of the present tense is properly explained in the statement that "the third person singular is used for all persons and both numbers" (p. 52). The example *fer Gawd' sake* (p. 73) is worthless, for obvious phonetic reasons, in proving the existence of an uninflected genitive. The sentence "She was taken a drive" (p. 120) sounds unidiomatic to me. The word-order in "I yesterday met your father" (p. 130) is hardly possible in natural English speech. The colloquial *an't* is a contraction of *am not* and originally had no connexion with *are n't* (p. 137), with which however it became identical in pronunciation after the loss of *r* before a consonant in spoken English. The present spelling is an example of leveling, no doubt, but this leveling is merely orthographic, and tells us nothing about the etymology of *an't*. As for

ain't, it too comes from *am not*, of which it is an early contraction. Derivation of *ain't* from *are n't* is phonetically inadmissible. The prepositional genitive *of which* is not properly described as colloquial (p. 229). Colloquial speech, in fact, dislikes and avoids both *whose* and *of which*. Thus, Galsworthy's "a little white building whose small windows were overgrown with creepers" (p. 230) would not be made colloquial by the substitution of *the small windows of which* for *whose small windows*. If a colloquial touch is wanted, it can be had by omitting *were* and substituting *with* for *whose*. Galsworthy might not like two *withs* in the same sequence, but such a repetition does not upset anybody in colloquial speech. The examples of paratactic clauses given on p. 236 all strike me as restrictive. They are, in fact, relative clauses in which the relative pronoun is understood but not expressed. Mr. Curme here and elsewhere (e.g., pp. 19, 206, 567) reads a demonstrative into clauses which are definitely relative. It is one thing to say that a relative pronoun developed out of an older demonstrative; it is quite another thing to read this prehistoric demonstrative force into Old-English, Middle-English and even Modern-English historical texts. The form *got* for *have got* is not elliptical but is rather the result of phonetic processes: *have got* > *vgot* > *got* (p. 360).

The grammar of Mr. Mitchell³ is designed as a text for college freshmen; its scope is therefore extremely limited to start with. The author limits the field still further by consigning phonology to the lexicographer (p. 1). Yet another limitation is explained in the following statement (p. 2): "the grammarian selects his phenomena not from any usage but from the best usage. The best usage to him is the usage of educated men who speak logically and accurately." One may ask how these logical and accurate speakers are to be segregated from the herd of educated men, and the answer would of course depend upon one's own notions of logic and accuracy. In other words, Mr. Mitchell's principles commit him to subjectivity and rigidity, and many a reader, before finishing page 2, will doubtless be tempted to throw the book aside in disgust. I was so tempted, but did not yield, and to my surprise found that the author, in spite of his principles, had written a school grammar

³ F. K. Mitchell, *English Grammar for College Students*. New York, 1931. Pp. xii + 191.

distinctly above the average. I do not mean to imply that the book is a really good grammar, of course. But the teacher's choice is not between good and bad but rather between very bad and not so bad, and Mr. Mitchell's grammar belongs in the latter group. The following slips in matters of detail are of some interest: "The inflection *-en* was a common method of forming plurals in Old English . . . Another common method of forming the plural in Old English was changing the vowel" (p. 29); "The relative *that* is always restrictive" (p. 54); "The sound of *h* . . . can be pronounced only in accented syllables" (p. 64); "The superlative is also used merely for emphasis without actual thought of comparison: . . . This use, except in conventional greetings, is colloquial" (p. 67).

Professor Mutschmann's volume⁴ is devoted to phonology, a branch of grammar which Mr. Mitchell, oddly enough, relegates to the dictionary. The author has little interest in the instrumental technic, and his descriptions and classifications of the vowels in particular suffer from this lack of interest, but his book remains a useful and, on the practical side, a trustworthy piece of work. I have a few comments to make on matters of detail. Under spellings for [k] the word *Celtic* should be listed (p. 27). The pronunciation of *schedule* given on p. 114 does not agree with that given on pp. 27 and 37. The pronunciations given for *début* (pp. 42, 124), *wreathe* (p. 51), *Pythagoras* (p. 77) and *steward* (p. 114) are surely wrong. Alternative pronunciations ought to have been recorded for *swarthy* (p. 50), *gooseberry* (p. 111), and *courteous* (pp. 108, 124). The word *ensign* (p. 99) is pronounced [ensn] when applied to an officer of the United States Navy. To *Rossetti* (p. 63) should be added *Missouri*. The distinction in pronunciation between *real* (p. 118) and *reel* might have been noted. The word *father* (p. 94) belongs in § 253.⁵ *Yule* (p. 113) goes back to OE *geól*. The distinction made between the two kinds of [l] in English (p. 46) is hardly right; the difference between them is merely one of quantity. In the discussion of [f, v] on pp. 53 f., nothing is said of the marked difference between the English and the (North) German [v].

⁴ H. Mutschmann, *Praktische Phonetik des Englischen*. Leipzig, 1930.
Pp. viii + 181.

⁵ For the *a* of *rather*, *lather* see *Mod. Philol.* XVI (1918), 11 ff.

Mr. Mutschmann's is a handbook of standard English pronunciation; Mr. Bröker has given us a study of dialectal pronunciation in Lancashire⁶ based on phonograph records made during the War by five English prisoners in Germany. The author prints only four pages of phonetic texts, and depends chiefly on texts printed by Professor Brandl in his *Lautbibliothek*. All this material he works up in the usual way, and gives us a *Lautlehre* for each of the five subjects. A final chapter treats of Lancashire dialect literature available in print. The study is far from exhaustive, but it may prove useful to future students in this field.

Of studies in the field of historical (rather than current) English grammar by far the most important that has come into my hands is Professor Callaway's.⁷ We are accustomed to look to Mr. Callaway for definitive treatment of whatever problem he may attack. In the present work, he lives up to his high reputation and adds to his laurels. By examining practically the whole body of Old-English writings, and gathering up all cases of the temporal subjunctive in these writings, he assembled the material available, and on this solid basis was able to come to conclusions which are not likely to be challenged. Not the least valuable part of Mr. Callaway's work has been his habitual comparison of each OE text with its Latin source (if it had such a source). Not content with indicating in each case the Latin construction translated by an OE temporal subjunctive, he has also noted the cases (more than 1000 in number) in which a Latin temporal subjunctive is not rendered by an OE subjunctive. He concludes inevitably that the scope of the temporal subjunctive in Latin and in Old English was by no means the same. He finds the OE temporal subjunctive to have been of Latin origin in one type of clause. Otherwise, it was a native growth, and the primary factor involved "is to be found, I believe, in the ideal nature of the dependent temporal clause rather than, as generally held, in the nature of the governing clause" (p. 125). Mr. Callaway is to be congratulated on his demonstration, which is complete and convincing. We look forward with impatience to the further studies in this field which he promises to give us.

⁶ H. Bröker, *Zu den Lautverhältnissen der Lancashire-Dialekte*. Berlin, 1930. Pp. 54.

⁷ Morgan Callaway, Jr., *The Temporal Subjunctive in Old English*. Austin (Tex.), 1931. Pp. xvi + 222.

Dr. Zwerina has made a painstaking study of the history in English of the spelling *o* for "short *u*,"⁸ a troublesome orthographical complication which arose in the twelfth century and has been with us ever since. His monograph is an attempt to bring together all the cases, and to trace the history of each case, insofar as this spelling throws any light on it. The author has made a true, though slight contribution to the history of English sound-changes by working this orthographical peculiarity for all it is worth, and many will find it convenient to have all the *o*-words listed together. Another monograph on English pronunciation is that of Dr. Gabrielson,⁹ who has given us, not an edition of Bysshe's dictionary of rhymes, but a study of this work "as a source of information on early Modern English pronunciation." The Swedish Anglicist, who is well known as an expert in such matters, gleans a surprising amount of information from his difficult material. Of particular interest are the comments on *gorge* (p. 34), *yacht* (p. 38), and the words in *-ic* (p. 56).

Dr. Raith's study of the English nasal verbs¹⁰ is a careful piece of work, and a worthy addition to Professor Förster's *Beiträge* (of which it makes the seventeenth volume). I find it, however, a bit stuffed with Indo-European material which might with profit have been omitted. The same criticism cannot be made of Dr. Seelig's dissertation,¹¹ which is a convenient collection of the comparative and superlative forms that occur in OE literature. The forms are systematically arranged, and the monograph ought to prove useful for reference. A statistical study of the material was unluckily not included. Quite a different kind of thing is Mr. Trnka's monograph on the English verb.¹² This study is best described as an essay, technical though it is. It reads well, and is full of ideas and theories, which one may hope the author will develop in detail some day. The *Cercle Linguistique de Prague*,

⁸ H. Zwerina, *Neuenglisch o gesprochen wie u.* Leipzig, 1930. Pp. viii + 87.

⁹ A. Gabrielson, *Edward Bysshe's Dictionary of Rhymes* (1702). Uppsala and Stockholm, 1930. Pp. xvi + 87.

¹⁰ J. Raith, *Die englischen Nasalverben.* Leipzig, 1931. Pp. 128. RM 8.

¹¹ F. Seelig, *Die Komparation der Adjektiva und Adverbien im Altenglischen.* Anglistische Forschungen, Heft 70. Heidelberg, 1930. Pp. xii + 79. RM 5.

¹² B. Trnka, *On the Syntax of the English Verb from Caxton to Dryden.* Prague, 1930. Pp. 98.

which published Mr. Trnka's study (as No. 3 of its series of *Travaux*), is to be congratulated on its inclusion of this stimulating piece of work among its publications.

The Bell Telephone Laboratories have recently given us an interesting study¹³ of the comparative frequencies of words and sounds, based on a list of 80,000 word-occurrence taken down from telephone conversations. The study is to be compared with Mr. Godfrey Dewey's well-known study of frequency, based on written material. The results cannot be recorded here, but are distinctly worthy of note. More conventional but none the less useful is Mrs. Martin's study of Mark Twain's vocabulary¹⁴ (it is not clear whether C. D. Warner's vocabulary was included in the study). The fruits of Mrs. Martin's discriminating labors will no doubt be used to the full in the great dictionary of American English now under way at the University of Chicago. In the meantime, the author's comments and conclusions may be granted at least tentative validity. We are glad to learn that Mrs. Martin's monograph is but the first of a series of studies of Mark Twain's vocabulary, to be made at the University of Missouri under the capable direction of Professor R. L. Ramsay. A word-study of quite a different kind is that of Miss Bryant,¹⁵ whose book bears the sub-title: "the part that articles, prepositions and conjunctions play in legal decisions." The author's method has been to study a number of legal decisions which turned on the meanings given to the parts of speech named, and to try to determine the principles or processes of reasoning which led the judges to their definitions. Each word discussed is taken up for itself, and each legal case cited is rather fully summarized. The material is unusually interesting, and although we learn little that is really new the job was well worth doing.

Out of a rich experience in the underworld Mr. Irwin has put together his book,¹⁶ which falls into three parts: a very short survey of underworld speech in America, a long glossary (the bulk

¹³ N. R. French, C. W. Carter, Jr., and Walter Koenig, Jr., *The Words and Sounds of Telephone Conversations*. Bell Telephone System Technical Publications, Monograph B-491, New York, 1930. Pp. 35.

¹⁴ A. B. Martin, *A Vocabulary Study of Mark Twain's "The Gilded Age."* 1930. Pp. 55.

¹⁵ Margaret M. Bryant, *English in the Law Courts*. New York, 1930. Pp. x + 312.

¹⁶ G. Irwin, *American Tramp and Underworld Slang*. London, 1931. Pp. 264.

of the book), and a few songs of the road, with introduction and commentary (about 50 pages). Appended is an essay by Mr. Eric Partridge on "The American Underworld and English Cant." Mr. Partridge is concerned to show that many of the expressions which Mr. Irwin records in his glossary came to America from Great Britain; in other words, his essay is historical, while Mr. Irwin's glossary is primarily descriptive. Mr. Partridge is not so careful of his facts as he might be. Thus, the OE *ceat* 'thing' which he cites, though duly recorded by Bosworth, was canceled by Toller and must be classified as a ghost-word (p. 257). The quotation from Shadwell (p. 262) does not prove that *rhino* 'money' was derived from *rhinoceros*. The terms *screw* and *shag* (p. 263) are recorded by Mr. Irwin in his glossary as verbs, and yet Mr. Partridge says that in "Americanese" they are used only as nouns! The term *mausk* (p. 259) may be traced back to Chaucer at least (in the form *Malkin*). But in spite of such blemishes, the book as a whole deserves commendation, and is a welcome contribution in a field too little studied.

Mr. Tatsu Sasaki has given us a study on the grammar of English poetry, as exemplified in the verse of the late Robert Bridges.¹⁷ The monograph is preliminary to a general grammar of English poetry which the author has in view. The idea is a good one, and if the general grammar fulfils the promise of the preliminary study, it will be a valuable contribution to English linguistics. The monograph before us is divided into three parts, devoted respectively to the place of the adjective attribute, the intensive plural of the noun, and the infinitive and gerund. The author shows himself a keen and discriminating student, and his method of attack wins confidence. His book is one distinctly worth reading, and one may hope that it will be the first of a long series from his pen.

Professor Ekwall, who has already done so much in the place-name field, now publishes another volume of place-name studies.¹⁸ His new book has the qualities which we have come to associate with him: mastery of the subject, care in the weighing of evidence, fertility in theory and sanity in final judgments. The present

¹⁷ Tatsu Sasaki, *On the Language of Robert Bridges' Poetry*. Tokyo, 1930. Pp. x + 106.

¹⁸ E. Ekwall, *Studies on English Place- and Personal Names*. Lund, 1931. Pp. 110.

studies fall into four groups: OE personal names in *-en*, Kentish names in *-ham*, the element *church* in English place-names, and miscellaneous place-name etymologies. I will confine my comments to certain matters of detail. The connexion of OE *Bieda* with OHG *Baudo* (p. 5) can hardly be right, in view of the *-d-* of both forms. For the value of the OE palatal *c* (p. 16), see now G. van Langenhove, in the *Jespersen Miscellany* pp. 69 ff. I am sorry that Mr. Ekwall did not discuss the matter of the s-suffix (p. 25), though it is clear that Mr. Zachrisson's arguments in the F. Jónsson *Festschrift* (pp. 316 ff.) did not convince him. I am sceptical of the OE sound-change *rs* > *ss* (p. 25); where is the evidence for it? Since *Cyrces* (p. 49) is an eleventh-century form, it is to be taken as ME rather than OE; see my paper in the *Curme Volume of Linguistic Studies* pp. 110 ff. The [y] postulated (p. 56) as the ME development (in Beds) of OE *eo* seems hardly called for by the evidence; cf. p. 65. The *m* of *Brompton* (p. 63) is not accounted for; cf. p. 87. The voicing of a medial *t* (p. 64) is not properly comparable with that of a final *c*.

The late J. C. Smock, a geologist who made it his hobby to study the Greek element in the English vocabulary, left a manuscript dictionary devoted to this hobby. The manuscript, edited by Dr. Percy W. Long, is now available in print.¹⁹ The volume bears impressive witness to the scope and importance of what Mr. Long justly calls "a major unit in the English vocabulary." Like all riders of hobbies, Smock sometimes goes too far, as when he reckons *abigail* Greek, but his dictionary ought to be useful both as a general work of reference and as a guide to scientists in systematizing their terminology.

Dr. Mueller's dissertation on Old-Germanic word-order is an unusually good job.²⁰ The author has interpreted his material with intelligence and has worked out a highly plausible system. Nevertheless, his labors cannot be called definitive, since his generalizations are built up on too slender a body of evidence. A fuller exploitation of the literary monuments will have to be made before his conclusions can be accepted without reserve. The invariable use of δ for β in the quotations is particularly disagreeable when

¹⁹ J. C. Smock, *The Greek Element in English Words*, New York, 1931. Pp. xiv + 356.

²⁰ Hanskurt Mueller, *Studien zur altgermanischen Wortstellung*. Berlin, 1930. Pp. 75.

Old-Norse passages are cited. The proofreading was very carelessly done (or perhaps the printers were very stubborn about their mistakes).

Professor Russell has published another volume on vocalic articulation as revealed by X-ray photography and "laryngo-periskopik study."²¹ His new volume is made up very largely of material already presented in his earlier work, *The Vowel*. The present treatise is aimed at a wider public, however, and includes "practical" chapters. The great merit of the book, and the justification for publishing a work so much like its predecessor, is to be found in the illustrations and charts. The 217 figures which accompany the text are in themselves worth far more than the price of the volume. I note with regret that in spite of a profusion of photographs of all sorts of vowels we are denied any examples of [ɔ] and [ʌ].

During the period covered by this survey the Linguistic Society of America has published one "language dissertation" and five "language monographs."²² The activities of the Society have given an impetus to linguistic research in this country the importance of which it would be hard to overestimate, and it is encouraging to see that its facilities for publication are being so well utilized. It is also a pleasure to record the continued progress of the great Danish dictionary, the twelfth volume of which is now available.²³ Perhaps the most notable event of the year, however (for the Anglo-Saxon world, at least), in the field of general linguistics, was the publication of an English translation of Professor Holger Pedersen's *Sprogvidenskaben i det Nittende Aarhundrede*.²⁴ This great work, though less than ten years old, has

²¹ G. O. Russell, *Speech and Voice*. New York, 1931. Pp. xviii + 250. \$4.00.

²² F. T. Wood, *The Accentuation of Nominal Compounds in Lithuanian*, Baltimore, 1930, pp. 90; E. H. Tuttle, *Dravidian Developments*, Baltimore, 1930, pp. 40; E. Sapir, *Totality*, Baltimore, 1930, pp. 28; J. T. Hatfield, W. Leopold and A. J. F. Zieglschmid (edd.), *Curme Volume of Linguistic Studies*, Baltimore, 1930, pp. 178; K. H. Collitz, *Verbs of Motion in their Semantic Divergence*, Baltimore, 1931, pp. 112; E. H. Sturtevant, *Hittite Glossary*, Baltimore, 1931, pp. 82.

²³ V. Dahlerup and others, *Ordbog over det Danske Sprog*, Tolvte Bind, Kod-Luevarm. Copenhagen, 1931. Pp. 626.

²⁴ H. Pedersen, *Linguistic Science in the Nineteenth Century*. Authorized translation from the Danish by J. W. Spargo. Cambridge (Mass.), 1931. Pp. xii + 360.

already become a classic, and in its new dress it bids fair to hold the field for many years as the standard history of our science. It would be superfluous for me to pay further tribute to the many excellencies of a work so well and so favorably known, and I will confine myself here to sundry details of the English version, in which the translation or the adaptation to the Anglo-Saxon reader might perhaps be improved. The name-form *Bengalese* (p. 16) is no longer usual; the form now current is *Bengali*. In connexion with the von Schlegels (p. 19), the English Sanskritist A. Hamilton might have been mentioned; see the *Klaeber Studies in Philology*, pp. 457 ff. The name *Avesta* (pp. 26, 257) is incorrectly used for the language; the Avesta is a literary monument, written in the Avestan language. Low German (p. 34) includes Franconian as well as Saxon dialects. The name-form *Mähren* (p. 48) for Moravia is out of place in an English book. The language called *Venetic* on p. 223 is less happily called *Venetian* on p. 91. The use of the terms *decay*, *decayed* (pp. 118, 123, 132, 133, 227, 241, 270) to describe later stages in the history of a language is not well advised. The term *guttural* (p. 207) is correct enough, strictly speaking, as a name for sounds made in the throat, but in view of its frequent use for velar or even palatal sounds the unambiguous *glottal* is to be preferred. The specimen of the Lydian alphabet referred to on p. 220 actually appears, not on the "previous page" but on p. 222. The discussion of the runes (pp. 233 ff.) would have been much more interesting to the Anglo-Saxon reader if some account of the English runic alphabet had been included. The style of handwriting used in the British Isles in the early Middle Ages (p. 239) is best called *Insular*. The metamorphosis of French *jus* into Danish *sky* (p. 251) will hardly be wholly transparent to the average reader, and deserves a word of explanation (if mentioned at all). I have noted the following misprints: *sunn* (p. 65), *ancienst* (p. 67), *Sardes* (p. 220), *bout* (p. 236), and *a* (p. 288).

I will conclude this survey by making mention of the continued activity in the interlingual field. Here the advocates of a modified form of English as an international language seem to be unusually aggressive. Professor Zachrisson and his followers have launched a monthly magazine and a fortnightly illustrated magazine to promote the interests of "Anglic," i. e. English in simplified

spelling.²⁵ The Anglic Fund has also published an authoritative pamphlet, prepared by Professor Zachrisson, which gives in final form the "new agreed simplified English spelling" to be used by writers of Anglic.²⁶ The rules for spelling laid down in this pamphlet solve as well as one could expect the problem stated on p. 12: "to find an orthography which is phonetic in principle, but which at the same time bears sufficient resemblance to the present spelling for the two systems to be used side by side for the same purposes." The spellings used in the "Specimens of Anglic" appended to the pamphlet conform to the rules, so far as I have made comparison, but include forms like *fortuen* 'fortune' and *natural* 'natural' which strike me as needless departures from pronunciation. If a word is to be simplified in spelling, the simplification ought to produce a spelling more nearly phonetic than the one we have in the traditional orthography, and this result has obviously not been attained in the specimens of Anglic just cited.

KEMP MALONE

BEOWULF AND APOLLONIUS OF TYRE

Parallels between *Beowulf* and the *Odyssey* have frequently been pointed out. Attention has been called to the similarity of Beowulf's welcome at Heorot and Odysseus's welcome at the court of Alcinous: in the one case Unferth taunts Beowulf, as in the other Euryalus taunts Odysseus; as Beowulf is received among the Danes with song and feasting, so is Odysseus received among the Phaeacians.¹ As Unferth, after the quarrel, gives Beowulf a 'unique hilted sword,' so also does the penitent Euryalus to Odysseus.²

While scholars have busied themselves with parallels between the English and the Greek poet, they seem to have overlooked a striking series of parallels between *Beowulf* and the Latin *Apollonius of Tyre*, a work which may well have come into the hands of the Englishman. These parallels occur in the accounts of Beowulf's arrival at Heorot and Apollonius's arrival at the court of King

²⁵ *Anglic Eduekaeshonal Revue*, Uppsala, 1930 etc.; *The Anglic Illustrated*, Stockholm, 1931.

²⁶ R. E. Zachrisson, *Anglic*. Uppsala, 1930. Pp. 40.

¹ A. S. Cook, *PQ.*, v, 226-234.

² J. K. Work, *PQ.*, ix, 401.

Archebrates, and are, if anything, closer than those hitherto observed between *Beowulf* and Homer.

In both narratives the guest is a seafarer. In both he is met by a messenger who goes ahead to announce his coming to the king, who, in turn, extends him a cordial welcome, and provides feasting and merrymaking in his honor. In both a courtier, jealous of the king's favor to a stranger, attempts to stir up a quarrel. In both the lady of the household enters the banqueting hall, salutes first the king, then goes about among the guests, and finally speaks discreetly to the stranger. Although in *Beowulf* these episodes are much extended, the events, in poem and romance, follow the same sequence, and in some details are almost identical. For instance, compare the arrival of the strangers in the two narratives:

Beowulf

And he [Wulfgar] went quickly to where Hrothgar was sitting, old and exceeding white-haired, with his company of thanes; the valiant man went until he stood before the face of the lord of the Danes—he knew the custom of the court. Wulfgar spoke to his friendly lord: 'Hither are come across the sea-waves travelers, Geatish men from a far country. Warriors call their chieftain Beowulf. They beg to have speech with thee, my lord. Refuse not to converse with them, O gracious Hrothgar.' (*Beo.* 356-367.)

Then spoke Hrothgar, defence of the Scyldings: . . . 'Make haste and bid all the band of kinsmen come in together unto us. Say to them, moreover, that they are welcome among the Danish people.'

(*Beo.* 371; 386-389.)

Then in the mead-hall a bench was made ready for the Geatmen, one and all. Thither the stout-hearted men went to sit in the pride of their strength. A thane did service, who bore a chased ale-flagon in his hand, and poured out the bright mead. (*Beo.* 491-496. Translations from *Beowulf* by C. B. Tinker.)

Apollonius

Apollonius ut audivit, adquievit et ducente famulo pervenit ad regem. Famulus prior ingressus ait regi 'naufragus adest, sed abieco habitu introire confunditur.' Statim rex iussit eum vestibus dignis indui et ingredi ad cenam. Ingressus Apollonius triclinium contra regem adsignato loco discubuit. Infertur gustatio, deinde cena regalis.

In these passages even the bringing in of *gustatio* and the pouring of mead are much alike, since at the first course, which preceded the main dinner, the Roman banqueters drank *mulsum*, consisting of four parts of wine to one of honey. It is an interesting coincidence that mead was made of water and honey in the proportion of three to one.³

No sooner does the entertainment begin, than an envious courtier, sitting near the king and moved by jealousy of the new comer, attempts to stir up a quarrel:

Beowulf

Unferth, the son of Ecgaf, who sat at the feet of the lord of the Scyldings, spoke, and stirred up a quarrel; the coming of Beowulf, the brave seafarer, vexed him sore, for he would not that any other man under heaven should ever win more glories in this world than he himself. 'Art thou that Beowulf who didst strive with Breca on the broad sea . . .?' (*Beo.* 499-507.)

Apollonius

Apollonius cunctis epulantibus non epulabatur, sed aurum argentum vestes *mensas* ministeria regalia dum flens cum dolore considerat, quidam senex invidus iuxta regem discubens vidit iuvenem curiose singula respiciensem et ait regi 'bone rex, ecce homo cui tu benignitatem animae tuae ostendisti, fortunae tuae invidet.' Rex ait 'male suspicaris; nam iuvenis iste mihi non invidet, sed plura se perdidisse testatur.'

The third parallel incident in the two narratives is the entrance into the banqueting hall of the lady of the house, in one case the queen, and in the other the king's daughter. Their behavior is strikingly similar:

Beowulf

Wealhtheow, Hrothgar's queen, went forth, mindful of courtesies; in her gold array she greeted the men in the hall. The noble lady first gave the cup to him who guarded the land of the East-Danes; she bade him, beloved of his people, be blithe at the beer-drinking . . . Then the lady of the Helminges moved about to old and young in every part of the hall, handing the

Apollonius

Et dum hortatur iuvenem, subito introivit filia regis, adulta virgo, et dedit osculum patri, deinde discubentibus amicis. Quae dum singulos osculatur, pervenit ad naufragum. Rediit ad patrem et ait 'bone rex et pater optime, quis est iste iuvenis, qui contra te honorabili loco discubit et flebili vultu nescio quid dolet?' Rex ait 'nata dulcis, iuvenis ille naufragus est et in

³ The word translated as *mead* is *wered* in the Old English, and means a sweet drink.

Beowulf

costly cup, until the moment came when the diademed queen, noble of mind, bore the cup to Beowulf. She greeted the lord of the Geats, and thanked God, discreet in her words, that the desire of her heart was brought to pass, that she might put her trust in some hero for relief from all her affliction. (*Beo.* 612-618; 620-628.)

Apollonius

gymnasio mihi officium gratissimum fecit. . . . Hortante patre puella venit ad iuvenem et verecundo sermone ait 'licet taciturnitas tua sit tristior, generositas tamen nobilitatem ostendit. Si vero tibi molestum non est, indica mihi nomen et casus tuos.' (Riese's text.)

To conclude hastily from these parallels that *Apollonius of Tyre* was a source of *Beowulf* is, of course, hazardous in the absence of manuscript evidence that the story was known in Britain at the probable date of composition of the Old English epic. But that a Latin translation of the romance had been seen by the poet is certainly not impossible, since the translation dates at the latest from the beginning of the sixth century. Apollonius is mentioned in two writings of a period before the composition of *Beowulf*, and in one work of a period a little later. It is significant that two of these references occur in France, across which stretched the long route between England and Rome.⁴ The earliest of the three is in the works of Venantius Fortunatus, bishop of Poitiers, 566-568, *Carmina* (Book VI. 8., lines 5-6), in which he compares his sad, exiled wanderings in Gaul with those of the shipwrecked Apollonius:⁵

Tristius erro nimis, patriis vagus exsul ab oris,
Quam sit Apollonius naufragus hospes aquis.

The story is also mentioned in *Tractat de dubiis nominibus*, a grammatical index found in a seventh century Vienna manuscript, and in *Gesta Abbatum Fontanellensium*, where in a list of books belonging to Waldo, abbot of Fontanelle (or Saint Vandrille), in the diocese of Rouen, from 742-747, mention is made of '*Historiam Apollonii regis Tyri* in codice uno'.⁶ These three allusions afford ample evidence that manuscripts now lost were in existence when

⁴ The frequency of travel may be illustrated by the six trips of Benedict Biscop and the three of Wilfrid from England to Rome and back.

⁵ Migne, *Patrologia*, T. 88. See A. H. Smyth, *Proc. Amer. Philos. Soc.*, 37, 221 (1898).

⁶ Ward, *Catalogue of Romances in the Brit. Mus.*, I, 161 (1883).

Beowulf was written. It is possible that one or more copies were carried into Britain among the many books that, from the time of Paulinus to the time of Benedict Biscop, found place in the rich monastic libraries of such centres of learning as Canterbury, Wearmouth and Yarrow.

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A NOTE ON BEOWULF 760

Lines 758-760 of *Beowulf* (ed. Klaeber, p. 29) read as follows:

Gemunde þā se gōda, mēg Higelāces,
āfenspræce, īplong āstōd
ond him fæste wiðfēng; fingras burston.

The interpretation of the clause "fingras burston" most often given is that Beowulf's own fingers burst under the strain of his own terrible grip. Klaeber suggests (Notes, p. 152) that "burston" be translated "broke" in the sense of cracked or snapped, an interpretation parallel to that which he gives the clause in line 818—"burston bānlocan."

Another interpretation is possible. An interesting analogue is found in an incident in Kingsley's *Hereward the Wake*, the source of which is that chronicle of the legendary deeds of the famous eleventh century hero *De Gestis Herwardi Saxonis* (*Chroniques Anglo-Normandes*, ed. Francis Michel, Vol. II, pp. 17-18):

Minister autem illi viciniori ferculum porrexit. Herwardus quidem rem intelligens extendit manum et arripuit pateram, strictis amborum digitis quod sanguis sub unguibus effluxit.

Kingsley interprets the incident thus (Charles Kingsley, *Hereward the Wake*, Everyman ed., p. 85):

The servant brought the dish down: he gave a look at the stranger's shabby dress, . . . and . . . put the dish into the hand of the Dane. "Hold, lads," quoth the stranger [Hereward]. "If I have ears, that was meant for me."

He seized the platter with both hands; and therewith the hands both of the Cornishman and of the Dane. There was a struggle: but so bitter was the stranger's gripe, that (says the chronicler) the blood burst from the nails of both his opponents.

Like Beowulf, Hereward was a hero noted for his great strength. The above passage suggests an obvious interpretation of the *Beowulf* clause: Beowulf's grip was so powerful that Grendel's fingers burst, just as did those of the Cornishman and the Dane under Hereward's bitter grip—Grendel's fingers, not Beowulf's.

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ALCUIN'S USE OF ALLITERATION

It has not, so far as I know, been pointed out that the Adonics of two of Alcuin's poems (*Monumenta Germaniae Historica, Poetae Latini Aevi Caroli*, I, *Carmina Alcuini* 54 and 85, 2) are so alliterated as to conform, with the exception of a few verses, to the rules for Anglo-Saxon half-lines of the A-type. I give the first twelve verses of each poem, enclosing in parentheses the lines which do not fit the Anglo-Saxon scheme.

Carmen 54

(<i>Nunc bipedali</i>)	<i>Semper ubique</i>
<i>Carmine laudes,</i>	<i>Sit tibi Christus</i>
<i>Credule, dulces,</i>	<i>Pax, via, virtus.</i>
(<i>Mi tibi nate</i>)	<i>Plenus amore</i>
<i>Care, canemus.</i>	<i>Illiis esto,</i>
<i>Certo valeto!</i>	<i>Ecce precamur.</i>

Carmen 85, 2

(<i>Te homo laudet</i>)	<i>Sed tibi sanctae</i>
<i>Alme creator,</i>)	<i>Solus imago</i>
<i>Pectore, mente</i>	<i>Magna creator</i>
<i>Pacis amore:</i>	<i>Mentis in arce</i>
<i>Non modo parva</i>	<i>Pectore puro</i>
<i>Pars quia mundi est.</i>	(<i>Dum pie vivit.</i>)

Since the alliteration is not carried through with complete regularity in either poem, the Adonic must be the fundamental scheme, and the Anglo-Saxon adornment of the classic measure an addition into which Alcuin was lead by his recognition, probably subconscious at first, of the similarity of the Adonics to his native metre.

The significance of this recognition is two-fold: It shows that

Alcuin was acquainted with vernacular poetry and that he may well have composed it himself. It also supports the contention that the half-line in Anglo-Saxon poetry as it is printed today was really the verse, and that the line of the modern edition was regarded as a couplet. Though the present method of printing is more economical of space, the older was probably nearer to the metrical facts in representing the Anglo-Saxons as composing *bipedali carmine*.

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EXAMPLES OF THE LEGAL USAGE OF *FINE*, SB., IN 13TH CENTURY ANGLO-NORMAN

Because of the various meanings developed from the basic significance 'end,' the legal use of AN. *fine*, sb. (<Lat. *finem*), may profitably be compared with that of ME. *fine*, an AN. loan. In a number of cases the radiating meanings are found earlier in AN. than in ME., suggesting that the semantic changes took place in AN. and that the new meanings were borrowed into English.

N. E. D. under *fine*, sb. 1, states: "In med. L. and OF. the word has the senses 'ending of a dispute, settlement, payment by way of composition'; hence the various applications in branch II." This paper offers evidence in support of this statement, in so far as it concerns legal usage in AN. I follow the notation scheme and use the definitions and certain other material of N. E. D.

I. (1-5) 'End' (not legal).

II. 6. *Law*. A 'final agreement.'

b. spec. The compromise of a fictitious or collusive suit for the possession of lands.

E., 1483. *Act I Rich. III.*, c. 7 § 1. Notes and fynes to be levied in the Kinges Court . . . shold be openly and solempnly radd.

AN., ca. 1289. *Mirror of Justices* (Selden Soc.), 189. E ceo qe est en lestatut qe si fin se leve en fraude dreit qe ele soit nule est repernable, einz put mieux estre dit issi qe par cel fin ne soit nule terce person barre de son droit. . . . (What is in the statute about a fine in fraud of the law being void is reprehensible; it would be better to say that by such a fine no third person shall be barred of his right. . . .)

AN. 1292. *Britton* (Oxford, 1865), II. x. 1. Mes a ceo qe acun deive estre attorne maugre soen, covendra eyde de nostre court parmi fin leve. (But in order that one may be attorned against his will, it will be necessary to have the aid of our court in levying a fine.)

AN. 1292. *Year Books* 20-21 Ed. I. 341. Ceo ne put yl dire ke yl fut deins age, par la reson ke yl nus feffa de les tenemens demande; e sur ceo, fyn se leva entra nus; e nule fyn se levera entre parties si eus ne seyent de pleyn age. . . . (He can not say that he was within age, for the reason that he enfeoffed us with the tenements demanded, and with regard to them a fine was levied between us, and no fine is levied between parties who are not of full age. . . .)

From this Anglo-Norman meaning, a further development, not noted in *NED.*, is recorded in AN.: "the record of the compromise so made, used as valid evidence of the conveyance."

AN. 1293. *Year Books*, 21-22 Ed. I. 59. la fyn vot ke nostre auncestre ly granta les tenemens a ly e a ces heyrs de sun cors engendrez. . . . (the fine states that our ancestor granted the tenements to him and to his heirs of his body engendered. . . .)

AN. 1294. *Year Books*, 21-22 Ed. I. 405. ben savez vus ky chartre e fyn ne sunt mye fet, eynz soulement temoniaunce de fet. . . . (you know well that a charter and a fine are not a deed, but only testification of a deed. . . .)

AN. 1294. *Year Books*, 21-22 Ed. I. 401. A coe ne pouent il avener; e par la reson ki nus avum mostre a la court par chartre e par fyn ky temoynent le doun estre simple a Jon e a ces heirs. . . . (They can not come to that, for the reason that we have shown the court by charter and by fine which witness that the gift was in fee simple to John and his heirs. . . .)

c. Used *gen.* for a contract, agreement. Found in English as early as ca. 1330, but not recorded in strictly legal writing in AN. during the thirteenth century.

III. A composition paid.

7a. *Feudal Law*. A fee (as distinguished from the rent) paid by the tenant or vassal to the landlord on some alteration of the tenancy, as on the transfer or alienation of the tenant-right, etc.

E. c. 1435. *Torr. Portugal* 1086. Omage thou shalt none nor ffyne.

AN. ca. 1283. MS. Brit. Mus. Add. 32, 085. fol. 102a. E sy le heyr de akun de teus seyt dedens age e seyt en garde kant il ai vendra [corr. parvendra] a plenere age eyt son heritage sanz relief e sanz fin. (And if the heir of any such be under age and be in ward, when he shall be full age he shall have his heritage without relief and without fine.)

AN. 1292. *Britton* (Oxford, 1865), III. ii. 23. Et cum il avera la seisin des terres tenues de nous, tauntost eit la seisin des terres de autri feez sauntz fin fere as seignure et sauntz rien doner del soen for qe ses reliefs. (When he shall have the seisin of the lands held of us,

let him immediately have seisin of his lands held of the fees of others, without making fine to the lords and without giving anything of his goods except his reliefs.)

8a. In phr. *to make (a) fine*: to make one's peace, settle a matter. In English in 1297, but not found in strictly legal usage in AN. of the thirteenth century.

b. A sum of money offered or paid for exemption from punishment or by way of compensation for injury.

E. c. 1340. *Cursor M.* 6753 (Trin.). If þef haue no fyn nyȝift . . . he shal be solde.

AN. ca. 1289. *Mirror of Justices* (Selden Soc.) 161. ceux q̄i sunt condempnez a corporele peine einz ceo qil facent lur penaunce ou qil eint rachaties par fin de peine peccuniell. (those who have been condemned to corporal punishment but who have not done their penance yet or redeemed it by fine of pecuniary penalty.)

AN. 1292. *Britton* (Oxford, 1865), III. iii. 1. Cum acun de nous en chief se lesse morir, et lesse soen heir apres ly, et le heir madle soit de plener age, si voloms nous qe tiel heir se puse marier par la ou il vodera sauntz fin fere pur soen mariage a nous ou a autre. (When anyone holding of us in chief shall die leaving a male heir of full age, we will that such heir may marry where he pleases without paying fine to us or to any other.)

c. A certain sum of money imposed as the penalty for an offense.

E. 1529. *More Supplic. Soulys*. Wks. 296/2. The v. C. poundes whych he payed for a fyne by the premunire.

AN. 1275. 3Ed. i. Stat. Westm. prim. c. 18. Purceo qe la commune fin e le amerciement de tut le conte en Eyre de Justices, pur faus jugement ou por autre trespass. . . . (Forasmuch as the common fine and amercement of the whole county in Eyre of Justices for false judgment or for other trespass. . . .)

AN. 1292. *Britton* (Oxford, 1865), I. v. 11. qe tieus procurours soint pris et puniz par prisoun et par fin. (let such suborners be apprehended and punished by imprisonment and fine.)

This last meaning of *fine* is comparatively rare, the usual word being AN. *amerciement*.

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"EVERY VERTU AT HIS RESTE"

In setting forth the excellence of the formel eagle, in *The Parlement of Foules*, Chaucer says of the wonderful creature:

But to the poynt—Nature held on hir honde
A formel egle, of shap the gentileste
That ever she among hir werkes fonde,
The most benigne and the goodlieste;
In hir was every vertu at his reste,
So ferforth, that Nature hirself had blisse
To loke on hir, and ofte hir bek to kisse.¹

According to the information given by Skeat, the line *In hir was every vertu at his reste* means in her was every virtue "as in its home."² Lounsbury suggests that *at his reste* means "at its highest point" and is "an allusion to that state of tranquillity and calmness which any virtue may be supposed to be in after it has attained perfection, as contrasted with the uneasiness and excitement which attend the striving for it."³ Both of these explanations are justified by mediaeval writings on the virtues themselves, which Chaucer as well as his readers knew. As a matter of fact, however, when the line is considered in the light of further mediaeval material pertaining to the virtues, it assumes added significance, and the excellence of the formel eagle, which Chaucer apparently wishes to emphasize, becomes greater. The purpose of this note, therefore, is to consider the ways in which the virtues may be at their rest in a person in view of mediaeval treatments of these good qualities.

As there were at least three different classes of writers of moral material in the Middle Ages, there were also three diverse treatments of the virtues. The scholastic philosophers, such as St. Thomas Aquinas, furnished a complete system, elaborately worked out. The troubadours had men like Matfre Ermengaud who schematized the good qualities which they extolled. The laymen had, besides plays dealing with virtues, books defining virtues and counseling to virtuous living, such as, for example, *The Book of*

¹ W. W. Skeat, *The Complete Works of Geoffrey Chaucer, The Minor Poems*, v, ll. 372-78.

² *Ibid.*, Glossary, 214.

³ *The Parlement of Foules*, ed. T. R. Lounsbury, 97.

the Knight of La Tour-Landry and *Le Ménagier de Paris*. The fourteenth-century writer and reader, therefore, possessed a well-defined scholastic system of virtues, a less definite court-of-love code, and a rather confused collection of practico-scholastic virtues.⁴

Although at least these three different bodies of writings on the virtues existed in Chaucer's time, the meaning of *every vertu* is almost the same according to the beliefs of every group, even though each class enumerated the good qualities with variations. The word *every*, in fact, has special significance only when it is applied to the scholastic and the courtly virtues. When it is used with reference to the scholastic virtues, it takes on particular force since the moral virtues may exist in a person without any of the intellectual virtues except *prudence* and *understanding*,⁵ and since with the theological virtue *charity* are infused all the moral virtues in a perfect state along with the seven gifts of the Holy Ghost.⁶ When *every* is used with reference to the courtly virtues, it assumes importance because it implies that the formel⁷ is a perfect lover, since through love a lover is possessed of all virtues.⁸

If Chaucer intended to attribute every scholastic virtue to the formel, he gave her three kinds of virtues, intellectual, moral, and theological.⁹ The intellectual virtues are *understanding*, *wisdom*, *knowledge*, *art*, and *prudence*.¹⁰ The moral virtues are *justice*, *fortitude*, *temperance*, *liberality*, *magnificence*, *magnanimity*, *philotimia*, *gentleness*, *friendship*, *truthfulness*, and *eupatelia*.¹¹ The theological virtues are *faith*, *hope*, and *charity*.¹²

⁴ The term practico-scholastic seems to describe fairly well the virtues, vices, and sins found in the writings of the *haute bourgeoisie* and of the lower nobility. These writings, influenced partially by the courtly system, chiefly by the system of the Church philosophers, combine traits and precepts taken from both troubadours and scholastics in an effort to make them practically applicable to life.

⁵ Thomas Aquinas, *Summa Theologica*, II, I, 58: 4-5.

⁶ *Ibid.*, II, I, 65: 2-4; 68: 5.

⁷ Since, as scholars agree, *The Parlement of Foules* is a love poem of some sort, the formel is probably conceived in terms of the court-of-love code, although Chaucer may have had no one particular system in mind.

⁸ L. F. Mott, *The System of Courtly Love Studied as an Introduction to the Vita Nuova of Dante*, 14. Also, Matfre Ermengaud, *Le Breviari d'Amor*, *passim* and particularly rubrique: *d'Umilitat*.

⁹ Thomas Aquinas, *op. cit.*, II, I, 57-62.

¹⁰ *Ibid.*, II, I, 57.

¹¹ *Ibid.*, II, I, 60.

¹² *Ibid.*, II, I, 66: 6.

If he wished to accord to her every courtly virtue, however, he gave her *generosity, courtesy, humility, gallantry,¹³ gaiety or joy, reserve, nobility of speech, patience, knowledge, wisdom, good courage, kindness and pity, beauty, loyalty, and purity.*¹⁴

If, finally, he had in mind the practico-scholastic virtues when he attributed to the formel every virtue, Chaucer gave her at least the most commonly discussed virtues: *mercy, forgivingness, meekness, humility, gentleness, patience, obedience, courtesy, diligence, justice, prudence, countenance, goodness, steadfastness, generosity, truth, temperance and moderation, abstinence, purity, cleanliness, chastity, faith, hope, love and charity, reverence, and love of God.* The young creature so endowed with good qualities is of *little speech*, cherishes her *good name*, *prays* much and regularly, *fasts* often, accepts the *beauty* God has given her, and *dresses* in accordance with the degree of herself and her husband, if she has a husband.¹⁵

So much for the virtues themselves. How are these at their

¹³ Gallantry is an approximate translation of *domney* (*dosnoi, dosnoient, dosnooyer*), which was the art of paying court in accordance with rules of chivalry. It may not have been necessary in a woman, although, as she was required to know how to treat those who made advances toward her (Ermengaud, *op. cit.*, 521 ff), one might well attribute it to her. The virtues *hardiness* and *prowess*, which Ermengaud lists (*op. cit.*, 21) and discusses (rubriques: *d'Ardimen e en qual Manieira Deu Hom Uzar de son Ardimen; de Proeza et en qual Manieyra Deu Hom Proeza Mantenir*), obviously refer only to men and are not relevant to the case of the formel.

¹⁴ Ermengaud, *op. cit.*, 21, and rubriques: *de Larqueza et en qual Manieyra Deu Hom Uzar de Larqueza; de Cortezia et en qual Manieyra Deu Hom Uzar de sa Cortezia; d'Umitat; de Domney; d'Alegranza; de Retenement; d'Essenhamen; de Passientia; de Conoychensa; de Sen e de Saber; de Bon Coratge.* Also, Mott, *op. cit.*, *passim*.

¹⁵ *The Book of the Knight of La Tour-Landry*, ed. T. Wright, EETS., 33, 1906, *passim*. *Vices and Virtues, Being a Soul's Confession of Its Sins, with Reason's Description of the Virtues*, ed. F. Holthausen, EETS., 89, 1888, *passim*. *The Goodman of Paris*, ed. G. G. Coulton and E. Power, 1928, 65-93. John Lydgate, *The Assembly of Gods: or the Accord of Reason and Sensuality in the Fear of Death*, ed. O. L. Triggs, EETS. ES. 69, 1896, *passim*. *The Pilgrimage of the Life of Man Englised by John Lydgate*, A. D. 1426, from the French of Guillaume de Dequileville, A. D. 1335, ed. F. J. Furnivall, pt. I, EETS. ES. 77, 1899; pt. II, EETS. ES. 83. 1901, *passim*.

rest in a person, in the light of the writings of each of these three classes?

According to the scholastics, the moral and the intellectual virtues observe a mean. Moral virtue, indeed, is said to be a "habit of choosing the mean, and is said to observe the mean fixed, in our regard, by reason";¹⁶ and intellectual virtue is said to observe the mean which is the measure of the truth in things themselves.¹⁷ As applied to the *human virtues*, therefore, by *at his reste* is meant that the moral virtues are observing the mean determined by reason, and that the intellectual virtues are observing the measure of the truth in things.¹⁸ The *superhuman* theological virtues, on the other hand, are not at their rest in a person in the same manner as are the moral and the intellectual virtues; for they are possessed only when God Himself infuses them,¹⁹ and, except accidentally and in reference to man, the good of the theological virtues does not consist in a mean, but increases the more they approach the summit, for the measure and rule of the theological virtues is God Himself, and this measure surpasses all human power.²⁰ The theological virtues, therefore, are at their rest in a person when they have been infused into him. They may, moreover, be approaching the summit, which is the excellence of God Himself.

As for the courtly virtues, they may be at their rest in a person in four different senses. First, from the exposition of the courtly virtues and virtuous actions by court-of-love philosophers it is evident that every virtue may be at its rest in a person by belonging to that person. Second, as some of these good qualities (e.g., *larqueza*, *ardimen*, *cortezia*, *humilitat*, *retenement*, *essenhamen*, *proeza*, *passientia*, and *conoychensa*) are said to be good because

¹⁶ Thomas Aquinas, *op. cit.*, II, I, 64: 1-2.

¹⁷ *Ibid.*, II, I, 64: 3.

¹⁸ The human virtues may possibly be at their rest in a person in still another sense. St. Thomas shows that vice is but the opposite essence of virtue and that the virtue may have two vices (extremes) opposed to it; e.g., the vices of *prodigality* and of *covetousness* both oppose the virtue of *liberality* (*Ibid.*, II, II, 119). Since the idea of conflict between the vices and the virtues is suggested by this opposition, the state of tranquillity which the virtues are in after they have successfully combatted the vices may well be called a state of rest.

¹⁹ *Ibid.*, II, I, 62.

²⁰ *Ibid.*, II, I, 64: 4.

they conform to measure, or move their possessor to observe measure,²¹ these virtues may be at their rest by being in accord with the mean, or measure. Third, since the courtly virtues and vices are presented in conflict,²² the virtues may be at their rest in a person when they have triumphed over the vices. Fourth, as two of the virtues are said to come from the possession of other good qualities,²³ and since all of them exist either because of love, or for the sake of love,²⁴ the courtly virtues may be at their rest in a person when they are all harmoniously co-existent in him and are sustaining him as a perfect lover.

Finally, the practico-scholastic virtues may be at their rest in a person in three ways. First, from the enumeration and treatment of these good qualities in many tracts, manuals, and plays, it is obvious that they are present in the person in whom they are at their rest. Second, since they are said to consist in a mean,²⁵ they may be at their rest when they are observing a mean. Third, as they are said to oppose the vices and sins,²⁶ and are even depicted in strife with the vices and sins,²⁷ the practico-scholastic virtues may be at their rest in a person when they are in the ascendancy over the vices and sins after having successfully opposed them in that person.

Since the virtues may be at their rest in a person in these diverse

²¹ Ermengaud, *loc. cit.*

²² Mott, *op. cit.*, 67. The courtly *Torneoient de l'Antechrist* gives the story of a tournament between the virtues and the vices.

²³ Ermengaud, *op. cit.*, rubrique: *d'Alegranza*. *Joy* and *strength* are said to come from the possession of *courtesy*, *solace*, *noble speech*, *frankness*, *measure*, *knowledge*, and *gentle-speaking*.

²⁴ *Ibid.*, *passim*. Note particularly rubrique: *d'Umilitat*, in which it is said that with *love* come *largesse*, *gay solace*, *frankness*, *humility*, *noble-bearing*, *joy*, *courtesy*, and *readiness to serve men with arms*. Also, cf. Mott, *op. cit.*, 14, 35, 40-43.

²⁵ *The Pilgrimage of the Life of Man*, II, circa 11856, has "In medio consistit virtus," and, 11857 ff., illustrates with the example of *liberality*, the mean between *avarice* and *prodigality*.

²⁶ *The Goodman of Paris*, 65-93.

²⁷ E. N. S. Thompson, "The English Moral Plays," in *Transactions of the Connecticut Academy of Arts and Sciences*, XIV, 320-33. John Lydgate, *The Assembly of Gods*. (The battle of the vices and virtues, followed by the accord of reason and sensuality, bears out the conclusion above.) *The Persones Tale* (Skeat, *op. cit.*, *The Canterbury Tales*, I) sets forth the vices and sins along with the virtues which oppose them and are remedies for them.

manners, any one of which indicates the excellence of the person, Chaucer effects poetic suggestion by the use of the phrase *at his reste*. Indeed, the reader, when he remembers the excellence suggested by *at his reste*, cannot wonder that, since in the formel was every virtue at its rest, Nature herself had joy in looking on her and in often caressing her.

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NOTE ON THE TOURNAMENT IN THE KNIGHTES TALE

In the following lines, Chaucer indicates that the tournament in the *Knights Tale* took place upon a Tuesday:

That al that Monday justen they and daunce,
And spenten it in Venus heigh servyse;
But, by the cause that they sholde ryse
Eerly, for to seen the grete fight,
Unto hir reste wenten they at nyght.
And on the morwe, whan that day gan spryngē,
Of hors and harneys noyse and claterynge
Ther was in hostelyres al aboute, . . .¹

A full description of the battle ensues. Neither Skeat in the *Oxford*, nor Pollard in the *Globe* edition, comment on the choice of day. Professor J. M. Manly, however, in his recent edition of the *Canterbury Tales*, has this note:—

The success of Arcite is well accounted for by the fact that the whole day belongs to Mars, to whom he had appealed. But it does not seem likely that success came in an hour belonging especially to Mars, as the only hour in the afternoon belonging to him would be the eighth, . . .²

An additional reason for choosing Tuesday for feats of war is given in the Middle English romance of *Partonope of Blois*, all the manuscripts of which are of the fifteenth century.³ The main love story which is the theme of the romance is broken up by a long section narrating the martial achievements of the hero. In the course of them occurs an invasion of France by the Saracens, which,

¹ Chaucer, *Canterbury Tales*, ll. 2486-2493, ed. A. W. Pollard.

² *Canterbury Tales*, ed. J. M. Manly, Henry Holt, 1928, p. 556.

³ *Partonope of Blois*, E. E. T. S., E. S., CIX, vi.

after repeated battles and skirmishes, is settled finally by one great battle on an appointed day, in which the Christian and heathen forces are led by the most distinguished champions of either side. This fight, though it is in deadly earnest, partakes of the nature of a tournament, and the way in which leaders come to the aid of each side from all parts of Europe, is considerably like the plan of Chaucer's tournament, and even more like the extensive picture of the contending forces in the *Teseide*. In introducing the subject, the author says:—

Be-twene these kynges wyth-owten fayle
 Ys sette a day of Batayle,
 Wyche ordinaunce, wyth-owten naye,
 Shulde be holde apon a twysdaye,
 Wyche yn olde tyme, I wolde noȝt lye,
 The day of Batayle dothe synefye.⁴

Although this passage is later in date than the *Knights Tale*, the Old French source of *Partonope*, which dates probably from the twelfth century,⁵ apparently contains a similar passage, which is cited by Felix Weingärtner in his comparison of the English and French versions. The French passage is as follows:—

Entre les rois est li jors pris
 A un mardi a terme mis:
 Mardi, cis mos, que que nus die,
 Jor de bataille senefie.⁶

The two passages suggest a medieval tradition or superstition regarding Tuesday as a suitable day for tournaments and appointed battles. Chaucer may possibly have known it, and have had in mind not only the especial propitiousness of the day for Arcite's success, but also the etiquette of romantic war. This view would be supported by the fact that success came in an hour not belonging to Mars. The suggestion of such a tradition would of course apply only to literary convention, since history records many medieval battles and tournaments held on other days of the week.

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⁴ *Ibid.*, ll. 3067-3072.

⁵ *Hist. de la Litt. fr.*, J. Bédier et P. Hazard, I, 15.

⁶ *Die mittelenglischen Fassungen der Partonopeussage*, Felix Weingärtner, Breslau, 1888, p. 18. The lines cited above are given as ll. 2349 ff. The reference is to this book rather than to a text of *Partenopeu*, because the available editions of the French romance in Legrand d'Aussy's *Fabliaux*, omit the section of the romance containing these lines.

*A NOTE ON SIR GAWAIN AND THE GREEN
KNIGHT 700-2*

Til he hade eft bonk
In þe wyldrenesse of Wyrale; wonde þer bot lyte
þat außer God oþer gome wylt goud hert louied.

These lines descriptive of Gawain's journey from 'Holy Hede' to the Wirral often puzzled me. Why should Wirral particularly be singled out for mention as an abiding place of those who loved neither God nor man? A quotation from H. J. Hewitt, *Mediaeval Cheshire* (Chetham Soc.), 1929, pp. 70-71 makes the passage clear: 'Marauders who sheltered in the forest of Wirral were such a menace to the citizens of Chester that they petitioned the Black Prince to cause the region to be disafforested.' Disafforestation would abolish the protection which outlaws and marauders derived from sheltering themselves in a royal forest and would allow the officers of the Crown (particularly the sheriff) to enter the district in their endeavor to apprehend and bring to trial whatever criminals might be caught.

The Black Prince, then earl of the palatine county of Cheshire, died on June 8, 1376, but six weeks later (July 20, 1376) a charter confirming the disafforestation of Wirral was granted by Edward III.¹ Disafforestation apparently produced little immediate effect, for in 1386 a special commission was issued (C. R. R. 9 and 10 Ric. II. M. 2 (8)) empowering Vivian Foxwist and John de Tyldesleigh to arrest all malefactors and disturbers of the peace in the Hundred of Wirral, the King having heard of great terror caused there by bands of armed men. A few years later (1392) special commissioners for the Hundred, in the persons of Sir John Massy of Puddington and William de Hooton, were appointed (C. R. R. 15 and 16 Ric. II. M. 8 d. 7) to arrest all disturbers of the peace, great complaints having reached the King of their evil doings.²

¹ R. Stewart-Brown: "Disafforestation of Wirral," *Hist. Soc. of Lancashire and Cheshire*, N. S. 23, Liverpool, 1908, p. 166.

² R. Stewart-Brown, *The Wapentake of Wirral*, Liverpool, 1907, p. 40. Elsewhere ("Disafforestation of Wirral," p. 165-66) the same writer states that since the charter says nothing about the disturbance, but gives as the reason of its issue destruction and damage caused by beasts of the forest, it was not issued to put an end to brigandage. Yet it is reason-

It is not difficult to see that the information from the records cited carries no precise indications as to the date at which the poem was written. It may have been composed before the date at which the charter was granted, when the bad reputation of Wirral was a matter of common knowledge. On the other hand, the writs issued in 1386 and 1392, show that the unsavoury reputation quite justifiably clung to it, even though the charter of disafforestation had been granted. Anyone who wrote before or during 1392 would still be warranted in regarding Wirral as a lawless locality.

But though the light which contemporary records throw upon these lines of the poem does not enable us to determine a date at which it was written, it is sufficient to make us modify slightly some of our ideas about its author and place of composition.

Dialectal evidence seems to indicate that the poem was composed in S. Lancs., though N. W. Derby, S. W. Yorkshire and Cheshire are not excluded.³ There is nothing impossible in a Lancashire man knowing something about social and geographical conditions in Cheshire. But whether hailing from Lancashire or Cheshire, the knowledge of the Wirral displayed, though not detailed, goes far to assure us that the poet knew something of the locality covered in Gawain's journey. I hope soon to be able to show that there is very little chance that his 'geography was inaccurate and confused,' as Tolkien believes.⁴ If he knew something of conditions in the Wirral, it is quite likely that he would be acquainted with the region and the people within the fifty or sixty miles of westward-stretching coast between Wirral and Anglesey.

If an inhabitant of Cheshire, his uncomplimentary reference to

able to believe that the civil authority might not wish to admit that it found law enforcement difficult, and consequently gave *causa pro causa*. Contemporary evidence that Wirral was the abode of a numerous body of active freebooters and outlaws is not wanting; see *The Wapentake of Wirral* cited above, and, indeed, the very lines of *Gawain* we discuss. Stewart-Brown believes that the Black Prince granted a charter of disafforestation previous to 1376, but he cannot find it in the Cheshire Records, and does not cite from it.

³ J. P. Oakden (*Allit. Poetry in Middle English*, Manchester, 1930, pp. 85-86) assigns *Gawain* to S. Lancs., Miss Serjeantson (*RES*, III, 327-8) to Derby.

⁴ *Sir Gawain and the Green Knight*, Oxford, 1925, p. 93, 691 n.

the Wirral is a little more understandable, and certainly no deductions to be drawn from these lines of *Gawain* militate against the position of those who ascribe its composition to a Cheshire man.

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A SOURCE FOR HENRYSON'S ROBENE AND MAKYNE?

It has long been thought that Robert Henryson was considerably indebted to the Old French *pastourelles* for the spirit and tone of his *Robene and Makyne*, but no definite possible source has, so far as I am aware, ever been pointed out. G. G. Smith, in the Introduction to his edition of the *Poems of Robert Henryson* for the Scottish Text Society, Edinburgh, 1914, I, lvi, says of it:

We think—and not merely because of the similarity in title—of Adan de la Halle's *Li Gieus de Robin et de Marion* . . . and of the simpler and earlier *pastourelles* in which Adan found his dramatic opportunity. But there is no direct clue to Henryson's indebtedness, and it may well be doubted whether he has availed himself of more than a poet's right to work on a familiar theme.

In analyzing the themes of the Old French *pastourelles* for my forthcoming book on the genre, however, I have noted one which is distinctly different from the classic type and at the same time strikingly close to the Scotch poem. Most of the *pastourelles* tell of the adventure of a knight and a shepherdess, the demands of the gallant, the excuses of the girl, and the dénouement with the success of one or the other. This specimen, however, from the pen of one Baudes de la Kakerie, contained in a thirteenth century manuscript, reverses the usual situation: the poet, riding out one morning, sees a shepherdess approach a swain and beg him vociferously to love her. Robin resists her until he is attracted by another girl to whom he flees. This girl will have nothing to do with him, so he goes back to the one who had offered him her love, but now she mocks him.

This is easily recognized as the same situation as in Henryson's poem, except that here the shepherd presumably goes away to tend his flock instead of being drawn away by another girl. There are naturally very few verbal similarities, for Henryson was perhaps the best poet in Britain at the time, but the spirit and the setting are the same and there are even a few parallel expressions. The

wooing of the maidens in the two poems is much of a kind in its enthusiasm:

'mignot Robin,
tes ex mar esgardai.
se cist maus ne m'assoage, je morrai.'
cele a dit 'o! que ferai?
d'amer morrai,
ja nen vivrai
se toi nen ai que j'aim si bien. . . .'¹

Mirry makyne said him till
Robene thow rew on me
I haif the lovit lowd and still
Thir ȝeiris two or thre
My dule in dern bot gif thow dill
Dowtless but dreid I de.²

The violence of the mockery in the girls' refusal is very similar, although Henryson's language is nearer some of the French folk-songs:

Robene thow hes hard soung and say
In gestis and storeis auld
The man that will nocht quhen he may
sall haif nocht quhen he wald.

'o! folz Robin,
lai ton chemin;
par cest matin
si va tes bestes garder.
ostezy, savroit donc vilains amer?' . . .
'mais or changie m'ai.
vos n'i venrez mais
a tel abandon,
coart vos trovai.'

Another interesting variation from the usual *pastourelle* is what is presumably a burlesque (Bartsch, II, 75), since the situation is directly reversed and the whole treated in a comic manner. When the girl sees that the man is going to evade her, she seizes him in no uncertain manner and constrains him in the same way that the gallant himself so often boasts of doing.

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¹ Karl Bartsch, *Altfranzösische Romanzen und Pastourellen*, (Leipzig, 1870), III, 46, p. 303.

² *The Bannatyne Manuscript*, ed. W. Tod Ritchie, IV (Scottish Text Society, Edinburgh, 1930), 308-12.

FRENCH LATINE < ANTENNA

Most French dictionaries consider *latin* "lateen," the same word as that designating the Latin language. They maintain that the sail was called *latine* because it was used in the Mediterranean. To understand the history of the word, it is important to notice that a *voile latine* is a triangular sail suspended to the mast at an angle of about 45° by a yard which, in French, is called *antenne*. It is from a variant form of this very *antenne*, as we shall try to show, that *latine* comes. It is only a secondary development that leads French sailors to call a boat fitted with such a rigging a *bâtiment latin*, or even to say: "Ce bâtiment a le *latin*."¹ It seems much more probable that *latin* is based upon *latine*, and not vice-versa.²

A. Jal states in his *Glossaire nautique* (Paris, 1848), p. 1554:

A quelle époque remonte la Voile latine ou triangulaire? . . . Nos études nous autorisent à dire, et un grand nombre de faits rapportés dans ce Glossaire démontrent que la tradition est fidèle, de l'antiquité jusqu'à nous. Si les marins grecs et romains jugèrent utile l'application de la Voile à trois pointes, pourquoi leurs successeurs de la Méditerranée auraient-ils méconnu cette utilité? Quoi qu'il en soit, nous savons qu'au VI^e siècle de notre ère il y avait des navires latins, c'est-à-dire, mus par des Voiles latines.

Jal then gives a cross-reference to *latena*, where he quotes a passage inserted by Stephen the Deacon in the *Vita* of St. Caesarius of Arles (470-543), of whom he was a contemporary:³

Antequam lux ipsa diei claresceret, tres naves, quas
latenas vocant, majores, plenas cum tritico direxerunt.

In J. P. Migne's edition of the *Vita* in his *Patrologiae cursus completus* . . . series *latina*, LXVII (1865), 1027, there is a note on *latenas*: "Vox est aliunde mihi ignota, et barbara." Jal disagrees with Du Cange, who considered the word *latena* cognate with *lautomia*, "species navis." The latter word is found in a description of the last voyage of St. Wilfrid I to Rome in Fridegode's *Vita* of the Archbishop:

¹ Cf. *Encyclopédie méthodique—Marine* (Paris, 1786), art. *latin*, -ne.

² The English *lateen* is treated as a phonetic transcription of the French *latine* by the N. E. D.

³ A. Malnory, *Bibl. Ec. hautes ét.*, CIII (1894), iv, 1, 282.

Carpebant placida libratis aequora velis,
Figitur et notis vehemens lautomia arenis (l. 1127).

Written about 956, this *Vita* was published by J. Raine, *The Historians of the Church of York and its Archbishops*, I (London, 1879). According to Raine, *ibid.*, p. xl, this *Vita*, which the author himself calls a *Breviloquium*, is a metrical abridgment, with a few poetical expansions, of a similar *Vita* by Eddi. Raine has pointed out (p. xxxi) that Eddi accompanied Wilfrid on that voyage in 703; yet in Chapter L of Eddi's *Vita*, published in the same volume, the generic term *navis* is used and there is no mention of *lautomia*. Hence we fail to see any evidence from which Jal could have concluded that *lautomia* is a proper name, meaning literally the "Quarry" or the "Prison," and that Stephen applied *latena* to the "grandes nefes latines." In our opinion, *latena* can not be looked upon as equivalent to *latine*. Jal even contradicts himself by accepting the only etymology proposed other than the popular one already discussed. His attempt to derive "*latin*, *latine* de l'ital., esp. *latina*, contraction d'a *la trina*, à trois angles (lat. *trinus*, triple)" borders upon the fantastic.⁴

The oldest example of *latin* in our sense known to me, is the Spanish *latina*, used, as Jal notes, by Christopher Columbus in 1492. The connection between *latine* and *antenne* is strengthened by the existence, recorded by Jal, of "*lantina*, illyr., dalm., contraction de *la antina*, pour *la antenna* (ital.), antenne." There is also a French form used in Switzerland, *lanteine*, which shows the same agglutination of the definite article with the noun.⁵ These words favor the view that the *l* of *latine* was not there originally and that it is the definite article added just as it was in *landier*, *lendemain*, *lierre*, *loriot*, *luette*. As for the reduction of the *-nn-* to *-n-*, it may be that E. H. Tuttle is right in postulating a Latin etymon **antēna*.⁶ It is probable that the French form is derived from the Provençal, but it is by no means certain that the Provençal word came from

⁴ As noted by Tommaseo-Bellini, *Diz. d. lingua ital.*, s. v. *latino* 7, this etymology was first proposed by Pantero Pantera, *L'Armata navale* (Rome, 1814), p. 43.

⁵ Von Wartburg, *Frz. etym. Wtb.* (Leipzig, 1922-), s. v. *antenna*. Cf. P. C. Bridel, *Glossaire du patois de la Suisse romande* (Lausanne, 1866), s. v. *lanteine*.

⁶ *Archiv St. n. Spr. Lit.*, CXXXIII (1915), p. 167.

Gênoa or Venice.⁷ Incidentally the Venetian form *altena* interests us because it shows that the first *n* underwent dissimilation.⁸

To simplify matters, let us now study this dissimilation only in the French forms. Godefroy, *Compl.*, defines *antenne* as "une longue vergue fixée obliquement au mât d'une poulie pour porter une voile latine" and quotes a form *antine* from the *Actes des apostres*,⁹ vol. II, fol. 48b. He also records *antaines* from Villehardouin's *Conquête de Constantinople*, § 232, and *antene*, *anthene*, *entenne*. In one Jewish text there actually exists a form without the first *n*. The *Maqré Dardeqé*, a Hebrew-Italian dictionary written near the end of the 14th century and embodying some French and Catalan forms, contains the plural form *etenes*.¹⁰ Thus we see how *antenna*, by a dissimilation resulting in the fall of the first *n* and by an absorption of the definite article, could give the doublet *latine* alongside of the learned *antenne*. The change in meaning from "yard" to "sail" is paralleled by the fact that in classical Latin *antenna*, which usually designated the lateen yard, is

⁷ J. Brüch, *ibid.*, CXLIV (1922), p. 103.

⁸ Meyer-Lübke, *R. E. W.* (ed. 1930), § 498. Jal, *ibid.*, also lists Turkish *arténa* and Maltese *antinna*: "(de l'ital. *antenna*), antenne, vergue."

⁹ Composed by Simon Greban or by Jean du Prier in the second half of the 15th century and published in 1538; cf. R. Lebègue, *Le Mystère des Actes des Apôtres* (Paris, 1929), pp. 13, 40. To Godefroy's examples can be added *antayne* used by Eustache Deschamps, ed. S. A. T. F., IV, 342, v. 12; *antaine* used in *Robert le Diable*, ed. S. A. T. F., v. A1466; *antaine* in Robert de Clari's *Conquête de Constantinople*, ed. C. F. M. A., 44; besides eight examples of *antenne* in a freight contract of 1246, drawn up between agents of St. Louis and Genoese shipowners, published by Champollion-Figeac, *Doc. hist. inédits*, II (Paris, 1843), No. XXX. See W. Frahm, *Das Meer u. die Seefahrt in der altfrz. Lit.* (Göttingen, 1914), p. 62.

¹⁰ M. Schwab, *Rev. ét. juives*, XVI (1888), 258, s. v. *qir*. On the *Maqré Dardeqé*, see D. S. Blondheim, *Les Parlers judéo-romans et la Vetus latina* (Paris, 1925), p. 10. The other Judaeo-French forms retain the *n*. *Anteine* was used in MS. Turin, A. IV. 13 (no longer extant), as is recorded by Schwab; in Leipzig MS. 1099, as is recorded by W. A. Wright, *Journal of Philology*, XXXI (1908), 301; in the printed edition of Rashi, *Jer. iv*, 19; in Paris MS. 301, f. 9r, I Sam. xxv, 22, and 103r, Job xvii, 11; in Parma MS. 2924, f. 70v, *Jer. iv*, 19, and 192v, *Job xvii*, 11; *antoine* was used in Basle MS. A. III, 39, f. 38v, *Jer. iv*, 19. The meaning in all these texts is the one given by Meyer-Lübke, *ibid.*: "Stützbalken." The form in the *Maqré Dardeqé* may of course represent denasalized Cat. *entenes*. These words will be studied in a forthcoming publication, *Recherches lexicographiques sur d'anciens textes français d'origine juive*.

used metaphorically by Ovid, *Metamorphoses*, XIII, 783, to denote the sail itself.¹¹

It is of some interest to note other meanings of the word. In the Mediterranean *antenne* is used in another nautical sense to refer to a group of boats moored close together.¹² We have already seen that French *latine* is probably derived from Provençal, where, in addition to the usual meaning of lateen yard, *antena* also denotes the sail of a windmill.¹³ In the 15th century, Theodore Gaza, in his translation of Aristotle's *Historia animalium*, first applied the Latin word to the feeler of insects, while the French form was first used in 1712 by Maraldi.¹⁴ As for the adjective *antennal* used in the same order of ideas, it is a neologism coined most likely by H. Pelletier in 1868.¹⁵ It was Darwin who borrowed the term *antenna* from entomology in 1862 to apply it to the slender appendage in the male flower of certain orchids.¹⁶ Bernardin de Saint-Pierre used *antenne*, by allusion, in speaking of fish.¹⁷ In the nineteenth century, the spinners of Aunis carried over *antenne* to mean a "petit morceau d'étoffe avec lequel on attache les écheveaux."¹⁸ Finally, in speaking of the radio, we refer to the wires supported in the air for receiving the electric waves as *antennae*. Very few technical terms offer such a diversity of denotation.

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¹¹ A. Forcellini, *Totius latinitatis lexicon* (Prato, 1858-60), s. v. Corazzini di Bulciano, *Voc. Nautico ital.*, I (Turin, 1900), has listed the Italian terms *antenna*, "fusto di albero . . . I navigli che portano antenne si dicono latini. . . . Si dice figuratamente per nave"; *antenname*, "quantità di antenne"; *antennare*, "fornire di antenne la nave, mettere, alzare o issare l'antenna."

¹² J. B. P. Willaumez, *Dict. de marine* (Paris, 1831), s. v. Cf. note 14.

¹³ Levy, Mistral. As for *entena* in Paul Meyer, *Dictionnaire ling. du Midi* (Paris, 1909), p. 611, see Jal, *Archéologie navale*, II (Paris, 1840), 574: *antenne*, "pièce de bois à laquelle s'attache une voile."

¹⁴ *Dictionnaire Gén.*, s. v. *antenne*.

¹⁵ Littré, *Supplement*, s. v. Cf. A. Jourjon, *Revue phil. fr.*, XXVI (1912), 262. This adjective is drawn from *antenne* used in the entomological sense and is not to be confused with the noun *antenal*, which Jal, *ibid.*, pp. 433, 574, defines: "longeur de la voile latine à l'antenne, envergure."

¹⁶ B. D. Jackson, *A Glossary of Botanic Terms* (London, 1900).

¹⁷ Études de la nature, *Oeuvres complètes*, III (Paris, 1818), 295.

¹⁸ G. Musset, *Glossaire des patois et des parlers de l'Aunis et de la Saintonge*, I (La Rochelle, 1929).

POLONISMS IN THE ENGLISH OF CONRAD'S *CHANCE*

In an interesting, though often one-sided, study of Joseph Conrad (Korzeniowski) entitled *The Polish Heritage of Joseph Conrad*,¹ Dr. Morf has set himself the task of evaluating the debt of the world-famous English Conrad to the shadowy figure of the little-known Polish Korzeniowski. Conrad's passionate love of romantic adventure and his intuitive penetration of exotic mentalities are, according to Dr. Morf, unquestionably legacies from the Polish, while the most persistent figure in all Conrad, the wanderer living in spiritual exiles from his home with little hope of a return, is obviously the Polish Korzeniowski himself whose "guilt complex" Conrad vainly sought to expiate.

Concerning the influence of the Polish language on Conrad's English, Dr. Morf is probably too conservative. He says (p. 215), "The few polonisms which can be traced in Conrad's work occur in the speech of his 'Polish' characters, who may be either Poles, or Russians, or South Americans, or Spaniards." In other words, Dr. Morf believes that only in the handling of characters who were essentially Polish, however disguised their nationality, was Conrad's English style and diction influenced by the Polish.

This paper seeks to prove that Conrad's English was influenced by the Polish idiom not only when he spoke through the mouths of 'Polish' characters, but also when his characters were completely and essentially English. For detailed study one book, *Chance*,² was chosen. This tale was scarcely mentioned by Dr. Morf,³ since he evidently considered it quite remote from Polish influence. *Chance* possesses, however, the general characteristics of Conrad's major works, especially his richly colorful style, his lavish use of similes, and in the person of the heroine, Flora, that Slavonic defeatism with which all his writing is permeated.

It is hardly credible that Conrad's English should not have

¹ Gustav Morf, London, Sampson Low, 1930.

² *Chance*, New York, 1919, Doubleday, Page.

³ Morf mentions *Chance* just twice:

p. 43. "In *Chance*, written much later, de Barral's almost occult power over his married daughter forms the central theme."

p. 89. "The first book of his which had a distinct success with the public (*Chance*) is the last in which Marlow appears."

smacked of the Polish idiom, even though, as Dr. Morf points out (p. 206), Conrad had never accustomed himself to Polish as a literary medium before he learned English. Polish was, in fact, his native tongue, he had spoken it from childhood, he continued to speak it fluently all his life, and never, indeed, ceased to write occasional letters in Polish. That the existence of polonisms in Conrad's English is a matter of controversy rather than an accepted fact is a tribute to the great Pole's mastery as a literary medium of an unfamiliar tongue, and that not during the plastic years of childhood but entirely during the more difficult period of early maturity.

Conrad's preference for English rather than French as his literary medium was scarcely a whim of that chance he so extols in the book under discussion. His predilection for the less familiar English was both instinctive and deliberate and his mastery of it almost miraculous. Despite, however, his unusual linguistic achievements, Conrad never succeeded in barring from his works completely certain awkward, un-English expressions, and these, moreover, can be explained in many cases by comparison with the Polish idiom.

The influence of the Polish is most frequently and most startlingly seen in Conrad's feeling for English prepositions. On page 229 of *Chance* occur the following sentences:

Almost at once Fyne caught me up.
But he would have caught me up.

Each of these is a literal translation of the Polish manner of expressing the idea of catching up with one. In Polish the verb *dogonić* means 'to catch up with' and is followed by the accusative case. To a Pole the use of 'with me' would have been unnatural since it is a translation of a prepositional phrase which in Polish would never be used to express this idea. The direct object 'me' is a translation of the Polish manner of expressing it.

She no longer looked a child (p. 140).

Conrad may have had in mind the Polish *wyglądała na dziecko* which is the Polish equivalent for this idea, *jak*, 'like,' being omitted.

I have never seen so many fine things assembled together out of a collection (p. 79).

From the context we know Conrad means 'except in a collection,' an interpretation which the ambiguity of his English permits. The use of a genitive construction was probably a subconscious reversion to the Polish *oprócz*, 'except' with the genitive.

The tiger prepared to drag her away *for a prey to his cubs* of both sexes (p. 177).

Expressed in this manner instead of in the more English idiom 'as a prey for,' the italicized words are readily translated literally into the good Polish *na łup swoim szczeniętom*. It is reasonable, therefore, to allege strong Polish influence, since our English expression would strike discordantly upon the Polish ear.

They were always ready to make awful scenes to the luckless girl. . . . (p. 174).

Where English would demand 'before' or 'in the presence of,' it is possible in Polish to express this idea by the straight dative, a case which English translates in the majority of cases by 'to' or 'for.'

She felt the desire of tears (p. 371).

This idea is expressed in Polish by *uczuła (odczuła) pragnienie łez*, and *łez*, 'tears,' is in the genitive plural. The English 'she felt a desire to weep' or 'a desire for tears,' both of which constructions have the idea of direction inherent in the dative, would have been impossible to one whose subconscious feeling for the correct expression was tinged with Polish.

Conrad never completely mastered the English articles. Since in Polish there are no articles, this fact is not surprising. Sometimes he omits an article entirely where English demands one:

Yet somehow I got irresistible conviction that he was exasperated by something in particular (p. 50).

Extraordinary, stiff-backed thin figure all in black, the observed of all while walking hand-in-hand with the girl (p. 94).

Again he uses an article when English would scarcely find one necessary:

This universal inefficiency . . . he ascribed to *the want of responsibility* and to *a sense of security* (p. 4).

And on page 371 in "She felt the desire of tears," he uses the definite article when the indefinite would have been the more English expression.

Certain examples of Conrad's so-called 'elliptical' style are traceable to the Polish.

Followed complete silence (p. 443).

In Polish there exists no such word as the English expletive 'there' used in an anticipatory sense. The sentence in question is a literal translation of the Polish manner of expressing this idea: *Nastąpiła zupełna cisza*

May be that a glimpse and no more is the proper way of seeing an individuality (p. 88).

The *może być* of common Polish parlance has no expressed equivalent for the English 'it' which a native Englishman would use here.

Explain it as you may, in this world the friendless, like the poor, are always a little suspect (p. 215).

The exact shade of meaning Conrad wished to convey would normally be expressed in English by 'to be suspected.' Passing over the obvious fact that he clipped off the 'ed' of the past participle of the verb 'suspect,' we observe that it is the past participle Conrad uses instead of the infinitive as English would probably have done. This points to the Polish influence, for the same idea may correctly be expressed in Polish by the participle *podejrzani*.

Conrad was beset by the same difficulty every Slav experiences when he learns English, the correct use of the English tenses. Not only is the English scheme of tense sequence, derived of course from the Latin, strange to him, but the fact that English is concerned mainly with the time of an action and not with its quality is surprising to the Slavonic mentality.⁴

In the following:

And it shall be a funny world, the world of their arranging, where the Irrelevant would fantastically step in to take the place of the sober humdrum Imaginative (p. 98).

Where English sequence demands the future tense in the second clause, Polish may use the conditional.

Again Conrad disregards sequence in the following:

⁴ Cf. Mazon, *Emplois des aspects du verbe russe*, Paris, 1914, p. 239, *passim*.

But to soothe your uneasiness I will point out again that an Irrelevant world would be very amusing if the women take care to make it as charming. . . . (p. 99).

The 'would be' of the protasis of this condition should be followed by 'would take care' in the apodosis. Polish, however, finds nothing wrong with Conrad's sequence since the meaning is clear.

Then,

Like a bird which secretly should have lost its faith in the high virtue of flying (p. 35).

To determine whether this sentence as it stood was as un-Polish as it is un-English, it was given without comment to an educated Pole for translation. Without protest against the conditional which is patently foreign to English usage, this person translated the sentence literally:

"*Jak ptak, który w głębi serca (potocznie, w cichociemni) utraciłby wiarę w wysoką cnotę latania (lotu),*" *utraciłby* being in the conditional mood of the verb, precisely the form used by Conrad in English. The obvious conclusion is, therefore, that the use of the conditional in this sentence, and in similar sentences which occur in Conrad, is a polonism.

Conrad's choice of words and his turns of expression are at times tainted by Polish:

The savings had been coming in to the very last moment. And he regretted them (p. 87).

She raged at him with contradictory reproaches for regretting the girl (p. III).

The Polish verb meaning 'to regret,' *żałować*, which must have lurked in the background of Conrad's mind, contains meanings which in present-day English must be expressed by such expansions of the verb as 'to regret the loss of,' 'to regret the fact that,' etc. Whereas in Polish *żałować* may have as its object any sort of substantive, in English a substantive used as the object of 'to regret' contains or implies a verbal idea. Conrad read into the English verb the larger meaning of the Polish verb.

He had arrived to regard them as his own by a sort of mystical persuasion (p. 87).

Where in English we should use 'come' instead of 'arrived,' a Pole would scarcely find 'come' sufficient to translate the idea of

the sentence which is evidently, "He had come to the point of regarding. . . ." Such an idea would be expressed in Polish by the verb *dójść*. Since the ordinary translation of *dójść* is the English 'arrive,' Polish may again conceivably be responsible for this awkward manner of expressing a simple idea.

Although the whole matter of Conrad's sentence structure and his sense of word order is scarcely within the province of this paper, it is, however, not out of place to suggest two observations concerning this phase of Conrad's style that have occurred to the author during his study of *Chance*. First, Conrad's well-known looseness of sentence structure may easily have been a hold-over from the Polish, a highly inflected language in which the relationship of groups of words to each other is made clear by inflectional endings. For example,

The officers kept out of the cabin against the custom of the service, and then this sort of accent in the men's talk (p. 291).

Just then the racket was distracting, a pair-horse trolley lightly loaded with loose rods of iron passing slowly very near us (p. 222).

In the second place, Conrad's sentence structure and word order, especially in abstract passages (e. g. pages 68, 87, 99, 120, 173, 206, 428) have all the sonorousness of literary Polish. Dr. Morf restates (page 207) the well-known fact that literary Polish such as Reymont writes possesses the ring and majesty of the best classical Latin. The same may be said of Conrad's English. To trace his indebtedness to Polish style would be an interesting quest.

But however closely or remotely connected with the Polish Conrad's style may be, the fact remains that there were found in *Chance* traces of the Polish idiom, and that only by recognizing these as polonisms can their presence in so well-written a piece of English be explained. This study of *Chance* leads, therefore, to the conclusion that in spite of the miracle of his mastery of English, Conrad never completely overcame the difficulties of the English articles, tenses, and prepositions, and that his choice of words is, moreover, not always quite English. The influence of Polish on Conrad's English is, in a word, greater than Dr. Morf has suspected.

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"OH, BURY ME NOT"

Those interested in the folk-song of America are familiar with a ballad popular in the Southwest, "Oh, Bury Me Not on the Lone Prairie." This ballad was apparently an adaptation of a once popular song, "The Ocean Burial" by Capt. William H. Saunders.¹ Recently I came across a song which considerably resembles "The Lone Prairie," but which may very likely be an independent offshoot of "The Ocean Burial." In *The Southern Literary Messenger* for July, 1857, p. 46, appeared a song, "Oh, Bury Me Not," by W. F. Wightman, which follows:

Oh, bury me not in the dark old woods,
Where the sunbeams never shine;
Where mingle the mists of the mountain floods
With the dew of the dismal pine!
But bury me deep by the bright, blue sea,
I have loved in life so well;
Where the winds may come to my spirit free,
And the sound of the ocean shell!

Oh, bury me not by the surging sea,
Where the tempest rages loud,
And the storm-god rideth madly free
On his chariot of cloud:
Where the solemn chaunt of ocean's wave,
And the wailing night-wind's cry
Come mourning o'er the stranger's grave
Where the mermaids sit and sigh!

Oh, bury me not by the rolling sea,
Where the storm-kissed billows heave
Responsive to the tempests glee;
Where ocean-sprites in darkness weave
The sea-weed shroud for ocean's dead;
Where flaps the hungry sea-bird's wing
Above the drowning sailor's head,
And tempest fiends his requiem sing!

¹ See Louise Pound's *American Ballads and Songs* (1922), p. 253, and Fulton and Trueblood's *Choice Readings* (1884), p. 169. Mr. Phillips Barry, to whom as well as to Professor H. M. Belden I am indebted for a number of suggestions, inclines to favor Rev. E. H. Chapin, minister of the First Universalist Society in Charlestown, Massachusetts in 1840, as the author. He writes, "I have in a volume of his sermons, a 'Discourse of the Burning of the Lexington,' a famous marine disaster, which contains passages repeated with little change in 'The Ocean Burial.'"

But carry me far in the grand old woods,
 Where the fragrant jessamines spring,
 Where the turtle rears her gentle broods
 And the wood-nymphs love to sing;
 And bury me there in some lovely glade,
 By the sound of the streamlet's wave;
 'Neath the rustling bough in the beechnut's shade
 Let me sleep in my woodland grave!

It will be observed that there are striking similarities between this song and the others in phraseology and mental imagery. The date of publication falls between that of "The Ocean Burial," which was copyrighted and published as early as 1850, and the adaptation, "The Lone Prairie," which is credited by N. H. Thorpe, *Songs of the Cowboys* (p. 62), to H. Clemens, Deadwood, Dakota, 1872. The verse form, however, which is 4a3b4a3b differs from the others, in both of which it is 4a4a4b4b etc. This difference leads me to reject the idea that it is an intermediary between the other two. I have been unable to trace the identity of Wightman, the author.

It may be added that the song is reminiscent not only of "The Ocean Burial" but also of William Dimond's "The Sailor Boy's Dream," a stage song of the early decades of the nineteenth century, and a favorite "speaking-piece" at school declamations. It doubtless fitted nicely into the lachrymose sentiment of the eighteen-fifties!

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ON THE PRONUNCIATION OF *MOURN*

Professor Karl Luick in the latest instalment of his great grammar mentions, alongside the ordinary pronunciation of the verb *mourn*, an alternative pronunciation [mūən] which he represents as current in elevated language. His exact words are as follows:

In *bourn*, *mourn* gilt heute in gehobener Sprache [ūə], in *gourd* herrscht Schwanken.¹

I take this statement to mean that in reading prose or poetry

¹ *Historische Grammatik der englischen Sprache*, I 614.

written in the grand manner (e. g. passages from Shakespeare, Milton or the Bible) one would normally pronounce *bourn* and *mourn* with [üə]; the same pronunciation would presumably be used in oratorical flights. Now this manner of speaking is familiar to me in *bourn* but not in *mourn*. Indeed, when I first read the statement of Mr. Luick's quoted above, I felt so sure he was mistaken about *mourn* that I simply noted the pronunciation [üə] as wrong and went on to other matters.² My attention has, however, been called to a footnote in an article of Professor H. Mutschmann's printed in 1908, the relevant part of which reads thus:

Neben [mən] wird nach prof. Wyld in Liverpool [mūən] "im höheren stil" gebraucht.³

Evidently Mr. Luick had good authority for the pronunciation [mūən] in the higher style, and I was guilty of an oversight when I failed to take Mr. Mutschmann's footnote into account.

The reader will observe, however, that Mr. Mutschmann's statement is ambiguous. Were both the pronunciations which he records used in the higher style, or was the first confined to everyday speech, the second to elevated speech? Mr. Luick seems to have made the latter interpretation, but the former is perfectly consistent with the wording of Mr. Mutschmann's note. Moreover, much water has flowed under the bridge since 1908. I therefore wrote to Professor Wyld (now of Oxford), and asked him to give me the benefit of his observations on the present currency (if any) of the pronunciation [mūən] in England. He has very kindly given me the following statement:

The pronunciation [muən] . . . is not usual, or widely current 'in the best circles,' and I should suppose it to be either provincial or affected and finicky. I could imagine using this pronunciation myself in reading *Lycidas*, line 41 [ənd əl ðər skouz muən], but I quite admit that this would be a piece of precious pedantry.

The witness of Mr. Wyld indicates quite definitely that at the present time the pronunciation [mūən] is not one seriously to be reckoned with in standard English speech, whether the style be high or low. In the higher style, indeed (e. g. in reading *Lycidas*), this pronunciation is so rare that Mr. Wyld, who has a weakness for it,

² *MLN*, XLVI 12, where in line 11, *pronunciation* should read *second pronunciation*.

³ *Anglia Beiblatt* xix 180, note 2.

is nevertheless willing to characterize it as "a piece of precious pedantry." Mr. Luick, when he tells us that [mūən] obtains today in elevated language, obviously bases his statement on a quite natural interpretation of Mr. Mutschmann's footnote, but the statement is nevertheless inaccurate, or, at best, misleading. If a [mūən] of today is to be mentioned at all in grammars like Mr. Luick's, it ought to be mentioned simply as a rare pronunciation.

KEMP MALONE

A NOTE ON THE SUPPOSED FOREIGN RESIDENCE OF THE ARCHPRIEST OF HITA

In his enumeration of the various powers which money has in the *Libro de buen amor*, Juan Ruiz, in the person of *Don Amor*, says:

yo vy en corte de Roma, do es la fantidad
quetodos al dinero fasian grānd homildat,
grand onrra le fasian con grand solepidat,
todos ael se omillan como ala mageftat.¹

This statement has been used to credit the provincial archpriest with the advantages of foreign travel. At the time when the poet wrote the pontificate was at Avignon, and Sr. Puyol y Alonso, wishing to make as strong a case as possible for French influence assumes that by *Roma* the archpriest must have meant Avignon, wherefore he concludes that . . . *tenemos por casi seguro que estuvo en Aviñon*. . . .²

But the patriotic Cejador y Frauca, anxious to contradict Puyol whenever possible and rescue his archpriest from the suggestion of any foreign influence which might seem to belittle the originality of his genius, exclaims:

*Roma en el sentido moral, pues la Sede pontifica estaba entonces en Aviñon. No por eso estuvo ni en Roma ni en Aviñon el Arcipreste pues quien habla es el Amor.*³

¹ Jean Ducamin, *Juan Ruiz arcipreste de Hita Libro de buen amor texte du XIV^e siècle . . .* Toulouse, 1901, stanza 493, the Salamanca manuscript.

² Julio Puyol y Alonso, *El Arcipreste de Hita*, Madrid, 1906, p. 189.

³ Julio Cejador y Frauca, *Juan Ruiz, Arcipreste de Hita, Libro de buen*

Although Juan Ruiz undoubtedly infuses his own personality and probably his own experiences into the *Libro de buen amor* whether he speaks directly or in the persons of Don Amor, Don Melon, and other characters, it is dangerous to consider all references as autobiographical. The *Libro de buen amor* is almost wholly a gloss of the *Pamphilus*, of various fables and sundry didactic treatises. His stanzas on the power of money are likewise surely inspired by the *Versus de Nummo* of the thirteenth century, or possibly even by a French poem of the same century on *Dan Denier*. All of the attributes of money mentioned by Ruiz are not to be found in the *Versus de Nummo* but are included in the *Dan Denier*, many of them, indeed, mentioned in the same order. Of special interest are the following lines from the French version which contain a reference to Rome:

*Denier fait sa besoigne à Romme
por nient i vait;
Qui dant Denier maine à son plait,
Quanqu'il commande si est fait.*¹

Is it not likely that, if Juan Ruiz could have been embroidering upon this passage, he left the word *Roma* in his own poem merely because he found it there already in his source? In that case the reference to Rome is not to be understood *en el sentido moral* nor yet as an equivalent for Avignon. Surely, if this realistic Spaniard had ever been to Avignon, he would never have called it *Roma*.

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amor, in *Clásicos Castellanos*, Madrid, 1913, xiv, 183. On p. 182 Cejador further indulges in his anti-French prejudices in the following delightful note: *Algunos críticos suelen mostrar un criterio que yo llamaría morrocotudo, y consiste en creer que Francia es el ombligo del universo, y que, por consiguiente, todo ha sido de Francia, por ejemplo hasta la necesidad de muchos españoles que suponen no se ha dado aquí nada de provecho, ni dineros ni carneros.*

¹ Thomas Wright, *The Latin Poems Commonly Attributed to Walter Mapes*, London, Camden Society, 1841, p. 358.

FÉNELON AND DENIS VAIRASSE

Some twenty years before the publication of the *Aventures de Télémaque* (1699) by Fénelon, appeared an imaginary voyage, *l'Histoire des Sévarambes* (1677-1679), by Denis Vairasse d'Alais. According to the testimony of Bayle it was "lue et relue."¹ Its popularity is also attested by a number of subsequent editions. Both works have many common ideas,—communism; the suppression of luxury, mother of all vices, and of useless arts; the abolishment of intemperance and laziness, etc.,—which are found also in the Utopias of Plato, Plutarch, More, Bacon and Campanella. But there is one plan found in both works, but not in any of the early Utopias, which is so unusual that the resemblance, hitherto apparently unnoticed, deserves mention.

Sévarias, founder of the Sevarambian kingdom, has two plans of government, one communistic, the other monarchial. The plan which Mentor outlines to Idoménée, king of Salente, resembles very closely the latter. In this monarchy the land is to be apportioned among the people, who are to be divided into seven classes. Each class is specified. The lowest comprises farmers; the next, the lower artisans such as masons, carpenters, weavers, etc.; the third, the more skilled artisans, as painters, embroiderers and woodworkers; the fourth, merchants and tradesmen; the fifth, rich bourgeois and men of letters; the sixth, the "simples gentilshommes," and the seventh and the highest, the great lords. Each class is to be distinguished by the different color of their costume. The king wears a robe of gold cloth; the Senators are clad in purple with a gold scarf hanging from the shoulder; the next order of legislators wear purple also, but their scarf is of silver. The old men are in black and other classes denoted respectively by gray, reds of two kinds, "l'un pâle & clair, l'autre obscur," blue, green, yellow, white, and last of all, the slaves are clad in motley.²

Compare this with the plan suggested in *Télémaque*. There are to be "sept conditions d'hommes libres" and slaves. They are to

¹ *Aventures de Télémaque*, Coll. des Gr. Ecriv. (ed. Albert Cahen), Paris, 1920; I, Introduction xxxii.

² *Histoire des Sévarambes*, Amsterdam, 1716; I, pp. 189, 273-275; II, pp. 13-14.

be distinguished by the color of their dress. Mentor says to Idoménée, —“Contentez-vous d'un habit de laine très fine, teinte en pourpre; que les principaux de l'Etat après vous, soient vêtus de la même laine, et que toute différence ne consiste que dans la couleur et dans une légère broderie d'or que vous aurez sur le bord de votre habit. Les différentes couleurs serviront à distinguer les différentes conditions,—.” Those next in rank will wear white with a gold fringe, have a gold ring on the finger, and a gold medallion about the neck; those of second rank will wear blue with a silver fringe and wear a silver ring; the third, green; the fourth, “jaune d'aurore”; the fifth, “rouge pâle ou de rose”; the sixth, “gris-de-lin”; and the seventh and lowest class of free men, yellow and white. Slaves will wear gray-brown.³ The colors in each case are not identical but have a definite similarity, but the fact that Fénelon suggests seven classes is very striking since he does not specify those who are to compose them. Only that the highest class will be “ceux qui ont une noblesse plus ancienne et plus éclatante,” that the next class will comprise lesser nobles who hold high official positions, and that there will be artisans, farmers and slaves. Fénelon divides the nobility into two classes as Vairasse, but he does not specify the intermediary classes between the nobility and the artisans and farmers. Hence the number seven adopted arbitrarily by Fénelon may be a definite recollection of the *Histoire des Sévarambes*.

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³ *Aventures de Télémaque*, II, pp. 91-96.

REVIEWS

Mittelhochdeutsche Grammatik von Hermann Paul. Zwölftes Auflage bearbeitet von ERICH GIERACH. Halle: Niemeyer, 1929.

The first edition of Paul's *Mittelhochdeutsche Grammatik* appeared in 1881. It was carried into the eleventh edition (1918) by the author, who from time to time improved it and added to it. The twelfth edition was entrusted to the care of Professor Gierach of Prag-Reichenberg. Paul did not possess the extraordinary ability of Braune, so eminently displayed in his *Althochdeutsche Grammatik*, which through its clarity of presentation holds a unique place. This was not due in Paul to a lack of command of his specialty, German Philology and General Linguistics—his *Prinzipien der Sprachgeschichte* has never been adequately replaced—but rather to a disregard of the necessity of meeting the less advanced student half way. Such an attitude may have been natural in the heyday of grammatical studies but does not meet satisfactorily present day conditions. Out of respect for the great merit of the work Gierach has on the whole left its general structure including the numbering of the paragraphs untouched. In detail, however, there have been numerous, even incisive changes. The results of the most recent investigations, among which might be mentioned Schirokauer's "Studien zur mhd. Reimgrammatik," *PBB.*, 47 (1923), pp. 1-126, have been incorporated. Further information has been drawn on from sources already used by Paul, but not exhausted, such as the fundamental "Mittelhochdeutsche Studien" of Zwierzina, *ZsdA.*, 44, 45 (1900, 1901). In some cases, where the presentation of Paul was not easy to follow, or a modified point of view was desirable, Gierach has not hesitated to recast the text thoroughly, always with great advantage to the same. At times a mere subdividing of the massed text is a marked improvement.

It is of course impossible to give more than a summary account of the new edition. It has grown from 1227 pages of the eleventh edition to 288 pages: the phonology has increased by about a third, inflexion and syntax by about an eighth each.

In the phonology the chapter on orthography and pronunciation (§ 5, 6) has been greatly expanded and is searching to an extent unusual in a manual. The discussion of *f*, *v* and *b*, *d*, *g* is particularly interesting. In the nature of things pronunciation of dead languages is a subject open to great difference of personal opinion. There is a new paragraph on the length of syllables (§ 16^a). The chapter on the relation of M. H. G. sounds to N. H. G. sounds

(§ 17-37) shows numerous changes and additions; *e. g.* in § 18 lengthening of M. H. G. short vowels in N. H. G., in § 28 geminates, § 30 M. H. G. *s* in N. H. G. Under Ablaut we find in § 49 a convenient table of the ablaut in Indo-European, Germanic, and M. H. G. Paragraph 57, change between long and short vowels, has received greatly extended notes. In § 62 elision, syncope, apocope are given a page instead of two sentences. Under the caption 'vowel and consonant,' § 86 the contraction of vowels when medial *b*, *d*, *g* between them has disappeared (*e. g.* O. H. G. *līgit* > M. H. G. *lit*, O. H. G. *sagēt* > *seit*, O. H. G. *gibit* > M. H. G. *git*, etc.), an important dialect criterion, receives much ampler treatment. In chapter 5, dialectic peculiarities, § 91 concerning the H. G. soundshift, a summary comparison of the M. H. G. normal type with M. L. G. is expanded to three times the original size into a systematic treatment of the H. G. soundshift. § 111, Bavarian *a*, *ā* dulled to *o* receives a much fuller treatment. Before leaving the subject of phonology it might be stated that there is practically no page left unchanged and frequently these changes amount to half a dozen.

In the section on inflection (§ 117-181) changes continue as before in great number, though not to the same degree as in the phonology. Under strong declension the masculine *wa-* stems (§ 118) now appear, with good reason, as a new fourth class, the neuter *wa-* stems as a new third class. The notes relating to pronouns (§ 145-151) have been substantially enlarged. The treatment of the three weak conjugations (§ 169) has been expanded to about twice the original size, marking a great improvement over Paul. The irregular verbs (§ 171-181) *i. e.* the preterite-presents (§ 172), *tuon*, *gân*, *stân*, *wesen* (§ 174-178), the contractions like *hâhen* > *hân*, *ligest* > *list* &c. (§ 179-181) all receive more extensive treatment in the notes than Paul had given them.

At this point the reviewer may be permitted to voice a modest complaint. For the strong masculines of the types: *tac*, *stil*, *nagel*, *gast* no extra examples that would illustrate the direct continuance of the type into N. H. G. are given. There is neither a paradigm nor an example of a long stem in *-er*, *-el*, *-em*, *-en*. The notes, in the nature of things, only treat forms of a more or less divergent type or development, relegated for this reason into small print. Any one using the grammar for self-instruction or in classes, starting as is normally the case with the strong declension, will have a feeling of discouragement about the general practical availability of the book. In other cases, too, the material treated under declension might have been arranged in a way more convenient for the learner.

The excellent syntax calls for no more than a hasty reference, as it is essentially unchanged. It is extremely welcome that wherever possible the quotations have been localized by author and

line, the greater part of this labor having been a contribution of Professor J. H. Scholte of Amsterdam. In § 385 syntax based on the 'Schall-analyse' of Sievers and Karg is introduced.

Greatly to the advantage of a quick comprehension of the text Gierach has restored the initial capitals of the substantives. The reviewer regrets that he has replaced, though only in a halfhearted fashion, the Greco-Latin terminology of grammar by German terms thus widening further the gap between German and the other languages of cultural significance.

In conclusion it need only be said that both beginner and specialist have cause to thank Professor Gierach for this expanded and corrected new edition. We can easily believe that an entire recasting of the work would not have cost him more labor.

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The Wakefield Group in the Towneley Cycle, A Study to Determine the Conventional and Original Elements in Four Plays Commonly Ascribed to the Wakefield Author. By MILLICENT CAREY. *Hesperia, Heft 11.* Göttingen: Vandenhoeck & Ruprecht; Baltimore: The Johns Hopkins Press, 1930. Pp. [vi] + 251.

A thorough-going study of the methods and technique of the Wakefield dramatist has more and more clearly offered itself as a subject of first-rate importance. Here is no merely academic problem for the historian of literature; and its proper treatment requires ability in research and also sympathetic critical understanding. As Miss Carey has presented her conclusions, she seems to excel in the first of these desiderata rather than in the second because her purpose is chiefly to study "the separate plays in relation to their literary background" (Preface). But fortunately she does not confine her efforts to determining "the conventional and original elements." Each of the four plays (*the Mactacio Abel*, *the Processus Noe*, *the Prima* and *the Secunda Pastorum*) she submits to a rigorous examination with reference to parallels in the other cycles, in continental drama, in folklore and contemporary literature, and in whatever may reveal the Wakefield Author's special ability. In this way she discusses the characterization, the humor and realism of the plays, and allied questions. Her method gives every appearance of solidity and discretion, and of abundant research, and one is led to trust her conjectures in fields where immediate certainty is impossible, as, for example, when one follows her interesting excursion among theories regarding the sources of the *Secunda Pastorum*.

This is not, of course, to imply that one will agree with her ideas at every point. I do not find, for example, that she has scrutinized very closely the validity of Miss Foster's linguistic tests (pp. 233-234). Here the open and close *e*-test is hardly as important as that of *gh*; furthermore, Miss Foster apparently has not distinguished carefully between rimes of a possibly scribal *ay* or *oy* (like the Middle Scottish *ai* or *oi*) as in XIII, st. 26, and those where a real confusion between *ay* and *a* or *oy* and *o* exists.¹ The linguistic apparatus here and perhaps in the discussion of the "Canon" leaves something to be desired. Again, there is some material of doubtful value on the ark as a "ship" or a "chest" on page 60; and the cleverness of the Wakefield rendering is too much stressed on page 84. Her study suffers a little, perhaps, from the limitations of its form. In a more extensive book, including the other plays of the Wakefield master for necessary comparison, where the author may have more freedom for critical breadth, she can relegate much cumbersome detail to footnotes and treat at greater length and in a much less pedestrian manner the issues which she has here so sensibly brought into relief. In such a book dramatic values will receive greater consideration, with the same sensitive analysis, we suppose, that we find occasionally here, notably in the discussion of metrical technique (pp. 225 ff.).

Nothing that may be suggested of this kind should seem to lower our general estimate of what is substantially a dependable study of an important subject, but here and there one is led to suspect that Miss Carey's real enthusiasm is after all on the critical side. A few comments on details may be added for what they are worth. Page 2: "Professor Wann states that his recent re-examination of the MS gives evidence that it was written by one scribe about 1450." The definite statement is on p. 141, in which he excepts one play. On 146 f. he discusses the matter, pointing out some special questions with reference to the scribe. It should be observed that the references to the pageants quoted in Miss Carey's note 7 are in a later hand (Wann, pp. 145 and 152). Her note is accordingly not *apropos*; for Wann states (p. 151) that Whalley Abbey was dissolved in 1537. On the matters of pp. 2-3, cf. W. W. Greg, *Bibliographical and Textual Problems of the English Miracle Cycles*, London, 1914, pp. 81 ff., a work Miss Carey does not list. P. 7: Gayley (my copy is dated 1908, cf. here footnote 23) adds play XXII, 1-4 as "closely similar in form." Seventh line from the bottom of the page, "from" should be "form." P. 16, n. 14, Horstmann's *Sammlung*, add "series 1." P. 38, second

¹ XIII, 5, is another poor example for her to cite, unless, of course, she is dealing simply with a scribal trick, which hardly matters for her argument. In any case the *Tournament* is so short that some of the arguments of Miss Foster and some of Miss Carey's too at this point seem a little precious.

paragraph, correct to "*Ludus Coventriae.*" P. 59, n. 12, why is this poem cited as by Richard Rolle? It does not appear to be accepted by Miss Allen. Horstmann's ascription is, of course, out of date; and no reference is made to Miss Allen's researches. P. 80, Steele's translation of Bartholomaeus should hardly be used here. To the material on p. 81 might be added a good deal of foreign lore on the woman question, but perhaps the note is rich enough as it stands. P. 114: some doubt is cast on Du Méril's texts, on which Miss Carey relies, by Young, *MP.*, vi, 227. This particular version is found (in a form in which Du Méril says it is "un peu abrégé") on p. 215, and also in Professor Young's *Officium Pastorum*, 387 ff. The reference to Chambers should be II, 43 f. For the dramas of Rouen, Gasté should unquestionably be cited. His work is not even listed. Pp. 116-117, for the *Stella* see Young, *MLN.*, xxvii, 68 ff. I don't see that Miss Carey's material really "contradicts the theory" of Heminway. The star "crept in," I believe, as he suggests. P. 118, in reference to *Sepet* I believe that the skepticism of Meyer, *Fragments Burana*, 53 ff., regarding certain phases of his theory, should at least be mentioned. I wonder whether Miss Carey has consulted the *lectiones* of the Breviary with regard to the direct or indirect use of the Sermon, and also for possible variants. P. 150, as to the quotation from Chaucer's *A. B. C.*, a more important reference to cite is *Cant. Tales* B. 1658 with Skeat's note and Manly's in his recent edition; also cf. Lydgate's *Commendation of our Lady*, l. 129 (*MacCracken, Minor Poems*, etc., Part I, London, 1911, p. 259). The figure is common in medieval poetry: see Carleton Brown, *Religious Lyrics of the Fourteenth Century*, Oxford, 1924, p. 47, l. 19; *Analecta Hymnica*, III, 22; xv, 152; and Chevalier's *Repert. Hymnol.*, s. v. *rubum*, *rubus*, (and Suppl.). The burning bush is used as a symbol in the sculpture in the north porch of Chartres Cathedral. P. 222, Koelbing's edition of *Sir Tristrem* in *Die Nordische und die Englische Version der Tr.-Sage*, second part, Heilbronn, 1882, 3 ff., should be used. P. 237: it is noticeable that here Miss Carey is less strict in dealing with the Wakefield Author's stanza than in her discussion of the *Tournament*. Finally, there is small excuse for omitting an index nowadays, especially in a study of this kind.

I have noted several misprints and inaccuracies of quotation, but nothing of any moment. One can easily forgive trivial lapses of this kind in view of the richness of the material and the writer's independent judgment.

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A Series of Middle English Texts. General Editor: A. J. WYATT:
Langland: *Piers Plowman: Prologue and Passus V-VII*
(B-Text). Edited by C. D. PAMELY. London: Sidgwick
and Jackson, 1928. Pp. 95.

Selections from Le Morte D'Arthur. Edited by P. L. BABING-
TON. *Ibid.*, 1929. Pp. xiv + 88.

Selections from the Prose Merlin. Edited by L. CRANNER-
BYNG. *Ibid.*, 1930. Pp. xxii + 76.

These three volumes appear in a new series of M. E. selections under the general editorship of Professor Wyatt. Without raising the question of whether there is sufficient demand to justify the issuance of another series of selections, or the further question of the class to which they will appeal (for I am unacquainted with the demand for such a series in England), one may praise the volumes for their attractive format and clear type. There is, of course, not a great deal required of the subordinate editors, for the small size of the books precludes much introductory matter, many notes, or a complete glossary. But if the task of the subordinate editor has demanded but a single talent—care in the preparation of the text (and in Mr. Pamely's case it has demanded somewhat more)—that single talent has, generally speaking, been well employed, and particularly so in the case of *Piers Plowman*. Mr. Pamely has regularized his text [based upon Laud. MS., with a few readings from MS. of Trinity (Camb.)] to a degree of uniformity that would delight a drill-sergeant, but since he explains precisely just what he has done and how proceeded, the reviewer has neither right nor desire to carp. In the matter of spelling, for instance, he has been consistent throughout (except in such instances as he notes on p. 17); thus *sith*, *sithe*, *sithen*, and *sithenes* all appear as *sithen*. Yet certainly scholars engaged in reading proof must be very much on their guard against verifying citations or quoting lines from a text thus regularized. It is a pleasure to read the poem by the aid of the exact and precise footnotes and glosses at the bottom of the page that obviate a laborious search through Skeat's second volume. 'Kitton' (*Prolog.* 146 note) should be *kiton* (*Prolog.* 190) or else modern 'kitten.' Is *feres* (*Pass.* v, 170) an aphetic form of *afferes*, 'gestures?' Is it not rather to be glossed 'companions?' Wrath is speaking of the women he has known.

To Mr. Babington's *Selections from Malory's Morte D'Arthur* the same general criticisms apply: the text has been clearly and attractively printed, and there are footnotes to it. On p. 87 I note two errors. Selection 40 in this text is taken *not* from *MA.*,

xx, 20 but from *MA.*, xviii, 20, and Selection 41 *not* from *MA.*, xx, 25 (Bk. xx has no chapter 25) but from *MA.*, xviii, 25.

Clear type and neat format also characterize the *Selections from the Prose Merlin*. As an introduction to his text Mr. Cranmer-Byng has inserted his spirited and finely written essay (reprinted from the *Quarterly Review*). It is impossible to acquit him of being a little careless as an editor. He has used, he tells us, the text of the EETS. *Prose Merlin* (ed. H. B. Wheatley), and nowhere informed us that he has made any textual changes, yet I find the following discrepancies between that text and his own: p. 24, line 31, a comma after *did* where Wheatley (p. 103) places the semi-colon; p. 24, line 32, *they*, W. (p. 103) *thei*; same line *about*, W. *a-boute*; p. 24, line 33, no comma where W. places one after *swerde*; p. 25, line 8, *them all*, W. (p. 103) *hem alle*; p. 25, line 12 *then*, W. (p. 103) *thanne*; p. 25, line 14, *all*, W. (p. 103) *alle*.

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Introductory Old English Grammar and Reader. By GEORGE T. FLOM. Boston: D. C. Heath & Co., 1930. Pp. xiv + 413.

The modest *Anglo-Saxon Reader* by Turk (1927) and the more pretentious *Anglo-Saxon Reader* by Krapp and Kennedy are here followed by a new rival whose name sounds a little different.

This new textbook in reality is different from its predecessors in the field. In the words of the Preface: "The Grammar including the introduction and an account of Old English versification, is fuller, and the texts represent a much greater variety of selections than in any similar Old English Grammar and Reader." Both statements are true. Comparing the present book to that of Krapp and Kennedy we find that it has 164 pages of Grammar to KK's 114, and this in spite of the fact that Flom does not even mention OE Syntax, sketched by KK in eight pages. Of course this is hardly a compliment for Flom, but it shows where his strength lies, viz., in the historical Phonology and Morphology, both of which are treated very fully. The usefulness of this part of the book is further enhanced by the Glossary, which also serves as an index to it.

As to the texts our book has 148 pp. to KK's 161. That seems to give KK the advantage, but hardly does so, as Flom wisely does not include any selection from Beowulf (KK devote eighteen pages to it!), obviously believing that it should be read as a whole by every student of Old English. This leaves him space for all the time-honored selections from OE (West Saxon) literature, and in addition he gives some examples of Pre-Alfredian Old English (West Saxon, Kentish, Northumbrian), and Old Mercian from the earliest to the latest times. This is the most important inno-

vation of the book, and, it seems to me, is amply justified. There seems to be little sense in carefully hiding the Old English Dialects from the student, who immediately thereupon is to be plunged into the study of Middle English Dialects. One regrets, however, that Flom does not furnish any notes to these unusual selections, with the exception of the few "Notes on Old Mercian" in the Grammar §§ 282-292.

But it seems to be Flom's policy to make the Notes and Glossary as concise as possible (together they occupy only 96 pp., cp. KK's 196). Besides the economy of space, that policy seems to have at least one good side viz., forcing the student to turn to the Old English Dictionaries and other reference books on the subject. For a graduate student that is as it should be; to him the book may be recommended as a useful introduction to a more serious study of the language. The undergraduate will probably prefer to turn to the easier guidance of Krapp and Kennedy.

Of errors I have noted only a few. Conspicuous is the lapsus at the beginning of the book where the first settlement of the English in England is put at "the latter half of the seventh century." On p. 38, OE *hærn* is compared to ON *hranni*, a word I neither know nor can find in the Dictionaries; *hrønn* is the right word.—Seeking enlightenment on the none too obvious phrase of Alfred's: *bī swā hwāperre efes* etc. we find in the Glossary the entry: "*efese* f. border, eaves." It is difficult to see why the nominative should have an -e, since it is not even found in the dative.—But such things will happen.

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Arthuriana, Proceedings of the Arthurian Society, Vol. I. Edited by E. VINAVER, and H. J. B. GRAY. Oxford: B. H. Blackwell, Ltd., 1929. Pp. 70.

The first paper in this volume is by Professor Edmund Chambers and is entitled "Some Points in the Grail Legend." Sir Edmund, as he disarmingly admits, is not a life long student of the Arthurian romances. It is therefore vastly interesting to see to what conclusions his disciplined mind comes when confronted by the inscrutable problem of the origin of the Grail. Sir Edmund, like any prudent man who has read his folk-tales, rejects *in limine* the theory of a purely Christian origin (p. 7). He also rejects the ritual theory because nothing proves that cults survived in Britain after the fourth century (p. 15). His own theory, which he keeps apart from mine, is that "the Grail story was originally one of the choice of a successor [to the kingship] by the royal talismans themselves" (p. 19).

Sir Edmund's view is probably very near the truth, and I hope some day to prove that my theory is not incompatible with his. Perceval is a "destined hero," and a destined hero's career is very like that of a warrior who finds himself chosen king by the operation of talismans. It would be a step forward if scholars could begin to agree that the four jewels of the Tuatha Dé Danann are, as Alfred Nutt long ago declared, the original of the four talismans of the grail castle. Sir Edmund almost agrees to this, for surely his one objection that the fourth jewel, the stone of knowledge, "has no trace in the grail visits" (p. 14) sounds playful. The four jewels are very like the talismans that Sir Edmund supposes selected a king, although only the stone of destiny is said to do the selecting. One may compare, however, the activity of the magic cauldron in *Preiddeu Annwfn*.¹

The second paper is by Professor Faral and is entitled "Un des plus anciens textes relatifs à Arthur." It deals with Herman of Tournay's well-known references to Arthur,² and shows that we must not be too precise about dating these in the year 1113. This paper has also appeared as Chapter V of the first volume of Faral's *La Légende Arthurienne*, a book which was reviewed in *MLN.*, XLVI, 175-182.

Other papers in this volume are by: Marjorie B. Fox, E. Gardner, H. J. B. Gray, E. S. Murrel, J. S. Bostock and E. Vinaver.

Students in the United States of the Arthurian legend will hope for the continuance of the *Proceedings* of which this is the first number, and will regret that distance prevents them from attending the meetings of the newly organized Arthurian Society to which they wish all prosperity.

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Islandica, Vol. xx. *The Book of the Icelanders (Íslendingabók)*.

Edited and translated, with introductory essay and notes. By HALLDOR HERMANNSSON. Ithaca: Cornell University Library, 1930.

Ari Thorgilsson's *Íslendingabók* has a twofold significance: it is an historical document of first importance, and also, so far as known, the first book written in the Icelandic language. Moreover, as the *Íslendingabók*, is the principal source for the founding of the Icelandic Althing it was a particularly happy choice on the part of Professor Hermannsson to edit and translate this import-

¹ The cauldron of Caer Sidi "did not boil the food of a coward," and "would not be perjured," Rhŷs' translation of *Preiddeu Annwfn* in his preface to Malory's *Morte D'Arthur*, Everyman edition, p. xxiii.

² Migne, *Patrologia*, vol. 156, col. 983.

ant work as his *Islandica* for the year of the Millennial of the Althing. Incidentally, this is the twentieth number of the *Islandica-series*, all of which are highly valuable, especially to students of Icelandic history, language, and literature.

Issued separately, the *Íslendingabók* appears here for the first time in an English translation. It was, however, translated by Gudbrand Vigfusson and F. York Powell some twenty years ago and published in their *Origines Islandicae*, "being thus," as the present editor justly observes, "incorporated into a huge collective work" and "somewhat inaccessible." Hence a separate, convenient edition was most desirable; and the appearance of a new translation was further justified by the fact that the Vigfusson-Powell version makes none too pleasant reading, owing to its artificial and antiquated language.

Professor Hermannsson prefixes his translation with an introductory essay of forty-six pages, containing much interesting and important material. Among other matters he discusses the Norwegian settlement of Iceland, the causes leading to the settlement, and the number of the settlers. He considers in some detail the much debated question of what percentage of the settlers came from Norway and from the British Isles respectively. He bases his conclusions on the researches of outstanding historians and anthropologists, referring specially to the significant anthropological measurements of Icelanders, made recently by Professor Guðmundur Hannesson of the University of Iceland. The editor also describes the establishment of the Icelandic commonwealth, the introduction of Christianity to Iceland, and the life and work of the first Icelandic bishops. All of which is a necessary background for a full appreciation and understanding of the *Íslendingabók*.

The story of Ari's life is told in the third chapter of the introduction. One would like to know more about this remarkable man and his work. He has been called "the father of Icelandic history," and he deserves this venerable name. His *Íslendingabók*, although not faultless, gives ample proof of his genius for historical research. His love of truth, the cardinal virtue of the scholar, appears clearly in these memorable words, which conclude the *prologus* of the *Íslendingabók*: "But whatever is misstated in this history, it is our duty to give preference to that which is proved to be most correct."

The two last chapters of Professor Hermannsson's introduction are, however, the most important. Here the editor reviews the history of the controversy which has centred around Ari and his writings. For even now the opinions of scholars regarding this historian and his work are widely divergent. The central matter of the dispute has been this: "What was Ari's aim in writing the *Íslendingabók* and why did he change the later version of it?" But Professor Hermannsson does more than survey the history of this celebrated controversy. He advances a theory of his own

concerning Ari's purpose in writing the work in question and his reasons for changing it. He holds the view that the purpose of the *Íslendingabók* was in all probability "that it should serve for the orientation and instruction of the general public and the lawmakers." Professor Hermannsson further explains how Ari changed the later version of the book, omitting certain things and adding others, to comply with the wishes of his superiors, the Icelandic bishops, at whose request the work was written. Hermannsson's theory deserves careful reading; it is both sane and well supported.

A word about the translation. It is accurate, in fluent and idiomatic English. The translator is entirely right in maintaining that the use of artificial and archaic language in English translations of the Icelandic sagas is not only inappropriate but misleading as well. (Such translations convey indeed "a totally wrong impression of the simple, clear, concise, and direct saga style." That certain able translators have erred greatly in this respect is only to be regretted. In any translation there is, of course, ample room for disagreement regarding the choice of certain words. That is largely a matter of personal taste, but I should have preferred to translate *víg* with *slaying* or *slayings*, as the case may be, rather than *slaughter*, not forgetting the legal term *man-slaughter*.) In dealing with proper names the translator has struck a happy medium.

Seventeen pages of valuable notes complete the volume. These include many references to the various writings, books and articles, concerning the *Íslendingabók*.

Like the previous numbers of the *Islandica*, the present one is attractive in its general make-up.

RICHARD BECK

The University of North Dakota

Egil's Saga, Done into English out of the Icelandic with an Introduction, Notes, and an Essay on some Principles of Translation. By E. R. EDDISON. Cambridge, University Press, 1930. Pp. xxxvi + 360 + two fullface maps. \$6.50.

Here is a translation of the Egil's Saga, one of the best of Icelandic family sagas, dressed up in a handsomely bound volume printed on fine paper with an excellent type.

This is all very satisfactory, but your satisfaction grows all the greater when you observe that the translation is done by a man who obviously has steeped himself in the Old Icelandic literature and who not only professes "to love his Mistress," the Saga, but also proves that statement by his painstaking translation, his valuable notes, and index.

The avowed masters of Mr. Eddison in the field of translating are Dasent and Morris. Especially the latter has often been censured for his use of archaic words and artificial style designed for the purpose of carrying the flavor of the Saga. Our translator, if not following Morris in every detail, is a great believer in his principle, which he discusses and defends very vigorously in his Terminal Essay.

The reader need not be surprised then to find Mr. Eddison's translation interspersed with archaic words and constructions to a considerable degree, and I must say that to me the language of the translation looked a bit more old-fashioned as English than the language of the original is as Icelandic. Nevertheless there is no denying that the translator has succeeded in devising a fit style for his subject and there is life and freshness over his narrative in all its ruggedness.

The translator has taken the wise precaution to let an Icelandic expert (Mr. Bogi Ólafsson) look over his work in MS. That makes the work all the more dependable, and I have not found any misunderstandings in the portions of the text I have compared with the original.

Some of the more difficult verses, as well as some of the notes, will, of course, always be open to question, but I have noted only a few downright errors, as when it is stated (p. 289) that "*mestr of liggja* of a river is idiomatic in Icel. to-day." This error is caused by careless reading of F. Jónsson's note in his *Altnorð. Saga-Bibliothek* edition.

Let us hope that the translator soon may find himself ready to add another item to the English Saga Library!

The Johns Hopkins University

STEFÁN EINARSSON

BRIEF MENTION

Gleanings in Europe, Volume Two (England). By James Fenimore Cooper. Edited by ROBERT E. SPILLER. New York, Oxford University Press, 1930. Pp. xxiv + 408. Fortified by his year and one-half in France, Cooper visited England for four months early in 1828. He came in a state of suspicious neutrality, ready at the first sign of prejudice to take up the challenge and defend what he believed to be the honor of his native country. To see Cooper meet the prominent Whig leaders and such literary celebrities as Tom Moore, Rogers, Scott, Coleridge, and Sydney Smith is to get an understanding of the obscure personal feelings that make history. The Englishmen encountered an American essentially like themselves but ironically enough neither party felt the sympathy of a mutual understanding. Cooper was determined on

a punctilious defense of his American principles and to Cooper "politeness has few claims when principles are concerned." Naturally there was a stiff-necked though decorous antagonism exhibited by both parties.

The careful editing by Doctor Spiller makes clear the significance of events and names now forgotten, and his succinct introduction serves admirably to give a contemporary, historical insight and a balanced discrimination. He makes it evident that Cooper saw England on the edge of middle class domination. Because of his sensitiveness to class feelings and his marked persistence in breaking through externals to get at principles, Cooper's comments are the keenest written by any American of the time. This volume, then, is as indispensable to an understanding of Anglo-American relations during the first half of the nineteenth century as it is to an understanding of Cooper.

E. H. EBY

University of Washington

Unpublished Letters from the Collection of John Wild. Selected and edited by R. N. CAREW HUNT. First Series. New York, The Dial Press, 1930. Pp. 234. The fifty hitherto unpublished letters which make up this beautifully printed volume are chosen from a collection made during the first half of the nineteenth century by a certain Mr. John Wild. Since his death in 1855 they have lain buried in the library of a country house in Devonshire. They have recently come into the possession of a great-grandson of the collector, who now serves as their competent editor. They range in date from the sixteenth century to the nineteenth; and the list of writers includes such names as Andrew Marvell, Gay, Pope, Isaac Watts, Sterne, John Wilkes, Burke, Byron, Shelley, and, from across the channel, La Rochefoucauld, Malebranche, Voltaire, Goethe, Herder. In most cases the value of the letters resides in the autograph rather than in the intrinsic interest of their content. The most important is a highly characteristic letter of Sterne, dated York, May 23, 1759, and addressed to Mr. Robt. Dodsley, offering him the manuscript of the first volume of *Tristram Shandy*.

It is a gracious act of Mr. Carew Hunt to share his treasures with the world; and his volume gives one the pleasure of a passing glimpse into the personal affairs, however trivial, of a very distinguished group of worthies.

ROBERT K. ROOT

Princeton University

Founders of England. By FRANCIS B. GUMMERE. With supplementary notes by FRANCIS PEABODY MAGOUN, JR. New York: G. E. Stechert & Co., 1930. Pp. xii + 506. \$3.00. This is a

reissue of Gummere's *Germanic Origins*, published in 1892. In the editorial preface it is described as "in all essentials a photographic fac-simile of the original edition." Not a few changes (invariably for the better, so far as I have noted them) have been made in text and footnotes, however, and 15 pages of supplementary notes have been added by Professor Magoun, whose intimate knowledge of the field and of recent research made him an ideal editor of Gummere's fine old handbook. Naturally the method of publication precluded a genuine revision of the work, but the editor has succeeded to a surprising degree in bringing it up to date. The new edition, then, is more than a pious gesture; it gives us a book which we can use. It is to be hoped that many readers will be found for this famous old book in its new dress.

K. M.

L'Inscription runique du Coffret de Mortain. Par MAURICE CAHEN et MAGNUS OLSEN. Paris: H. Champion, 1930. Pp. 66. This monograph (No. xxxii of the *Collection Linguistique* published by the *Société de Linguistique de Paris*) was prepared by Magnus Olsen on the basis of notes made by the late Maurice Cahen. It is a careful study of the Mortain Casket and the interesting though short Northumbrian runic inscription cut on the posterior face of that casket's "roof." As regards the form *gewarahta*, I cannot agree with the theory of Sverdrup, as explained by Olsen. The first *a* can hardly be derived from an earlier *e*. It seems more likely that we here have to do with a verb which originally belonged to the third ablaut series, but went over to the first class of weak verbs, perhaps because it was associated with a denominative of *werk*. One may compare *bringan* alongside *brenjan*, and *d(w)æl* alongside *dwealde*. The monograph is an important contribution to our all too scanty body of English runic studies, and will be found of interest to archaeologists as well as linguists.

K. M.

Les Poèmes Héroiques de l'Edda et la Saga des Völsungs. Traduction française [par] F. WAGNER. Paris: E. Leroux, 1929. Pp. 276. 40 fr. This translation is based on the editions of Gering and Ranisch. The former at any rate was an unfortunate choice, since Gering was a ruthless emender of our inherited texts. The translation is only fair, and the discussions which precede the various texts include some exceedingly curious pieces of information; e. g., we learn (p. 76) that a certain Headobeardan was one of the characters who figure in *Beowulf*.

K. M.

Middle English Metrical Romances. Edited by W. H. FRENCH and C. B. HALE. New York: Prentice-Hall, 1930. Pp. x + 1041. \$4.50. This anthology includes 27 romances, of which 19 are printed in full. In the preface the editors tell us that "as a basis for the text for each poem, we have used what seemed to us the best single manuscript of it, and have reproduced this with as little alteration as possible. . . . The texts of most of the poems have been prepared from rotographs." By so doing the editors have indeed given good texts, and this part of their work can be commended. Their glossing, however, has not been so successful, and the student will have to resort to dictionaries no little, if he is to read with precise understanding. Notes and observations have been reduced to a minimum in the volume, which is primarily a collection of texts. As such it will serve a useful purpose.

K. M.

The Junius Manuscript. Edited by G. P. KRAPP. New York: Columbia University Press, 1931. Pp. lviii + 247. \$4.00. With this volume Professor Krapp begins a new edition of the body of Old-English verse, an edition which is to be complete in six volumes. All lovers of OE studies will rejoice that so veteran and competent a philologist as Professor Krapp has undertaken this task. His first instalment could hardly be bettered, and we have every reason to expect him to be equally successful in the volumes which are to follow. The admirable introduction of the present volume leads up to the text, which occupies 158 pages. Then come the notes, which come to nearly 90 pages more. These are confined to textual matters, quite properly. The editor has not attempted a variorum edition, but in spite of much searching I have failed to find a single omission of any consequence. The treatment of the text is conservative, though not so conservative as my own tastes would dictate. All in all, we have here an unusually fine piece of work.

K. M.

The Old Book, A Medieval Anthology. Edited by DOROTHY HARTLEY. London: Alfred A. Knopf, 1930. Pp. xxx + 318. This handsome and delightful volume is not a work of learning, nor yet a text-book for students. Its purpose is wholly esthetic. Or, rather, as we learn on p. xxix,

I made it not forto be praysed
But that lewed men were aysed.

All lovers of medieval England will love *The Old Book* and sing its praises. And what more could any editor wish?

K. M.

Die Godivasage und ihre Behandlung in der Literatur. By KARL HÄFELE. Heidelberg: Carl Winter, 1929. Pp. xii + 314. This study, a Heidelberg dissertation written under that veteran Anglist, Professor Johannes Hoops, and printed as Heft 66 in the monograph series *Anglistische Forschungen*, worthily maintains the high standards which we associate with Heidelberg and Professor Hoops. The book falls into two parts: the first devoted to the origin and development of the saga; the second, to the numerous literary treatments of the Godiva theme. An appendix is given over to some consideration of Godiva in painting and sculpture. The text is supplemented by seven plates which reproduce particularly noteworthy examples of the painter's and the sculptor's art in this field. The treatment of the whole is chronological, and the author has made a good job of it. I will comment on only one detail: the name-form *Godgyve* shows a *y* which is by no means purely graphical (p. 8), but indicates a rounded pronunciation carried still further in the *Godioua* [godjuva] of Ordericus Vitalis.

K. M.

English and Norse Documents relating to the Reign of Ethelred the Unready. By MARGARET ASHDOWN. Cambridge: at the University Press, 1930. Pp. xiv + 311. 16 s. This admirable volume gives us two OE and nine ON texts, with modern English rendering and a full apparatus of notes and commentary. Four appendices add metrical, linguistic and stylistic observations, together with three annals taken from MSS A and D of the OE *Chronicle*. Part I, devoted to English texts, takes up the first 106 pages of the volume. The texts given are the *Battle of Maldon*, recorded in full, and annals 978-1017 of the *Chronicle* (MS C). Part II includes three scaldic poems, and six prose extracts from Icelandic historical and pseudo-historical works, chosen because of their bearing on English history in one way or another. The whole makes a handy book for students of the turbulent period to which it is devoted. Instead of "anglicising" (p. ix) the author should have said "modernising." Moreover, it is hardly sound to speak of "the old non-Christian poetry" of England; the proper term is rather "secular" (p. 7).

K. M.

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The Vikings and the Viking Wars in Irish and Gaelic Tradition. By REIDAR TH. CHRISTIANSEN. Skrifter Utgitt av Det Norske Videnskaps-Akadem i Oslo, II. Hist.-Filos. Klasse 1930. No. 1. Oslo: Jacob Dybwad, 1931. Pp. 429. The subject of Dr. Christiansen's book is not very well indicated by its title. The tradition to which he refers is that preserved in modern ballads, a study of

which takes up the bulk of his space. This study, however, he prefaces with a historical sketch of the Fionn Cycle, some account of the Ossianic ballads, and a survey of the earlier stories about the Vikings that were current in Gaelic-speaking territory. The author now comes to grips with his subject proper, viz., a group of modern ballads which deal with Scandinavian material. The ballads in question are: a ballad about King Erragon of Norway, two ballads about King Magnus the Great of Norway, a ballad about Eyvind of Orkney, a ballad about Fionn's journey to Norway, a ballad about the Monster Hag of Norway, and a group of minor ballads. The author discusses these ballads in detail, and concludes that "the memories of the Vikings and the Viking wars preserved in Irish and Gaelic tradition were limited to the raids and invasions. As the years . . . grew more distant the historical contours grew vague and indistinct. . . . But the theme was always popular, poets and storytellers developed the old enemies into mythical beings, half fairies, half monsters, and their home . . . into a fairyland . . ." (p. 422 f.). This conclusion seems justified by the evidence, although the material presented does not admit of conclusions as clean-cut as one might wish.

K. M.

Ausgewählte Aufsätze und Reden. By EWALD FLÜGEL. Edited by FELIX FLÜGEL. Halle (Saale): Max Niemeyer, 1930. Pp. viii + 349. RM 18. Sixteen years after the death of Ewald Flügel, there comes into our hands a handsome volume designed not merely as a tribute to his memory but also, and chiefly, to make available within the covers of a single book a representative selection of Flügel's writings. This happy scheme has been happily carried out in the present text, prepared by Flügel's son with exemplary piety. Of the papers here printed, four seem to appear in print for the first time. The rest are drawn chiefly from *Anglia* (8 papers), but *Anglia Beiblatt* supplied two, and *Modern Philology*, the *Journal of (English and) Germanic Philology*, and *Philosophische Studien* one each. In addition, two volumes of homage (Furnivall's and Matzke's) yielded each a paper, and the famous review of Skeat's *Chaucer* is reprinted from the pages of the *Dial*, where it so long had lain buried. Finally, *Grenzboten* contributes an early review, the *Library Journal* a valuable sketch of Henry Bradshaw's life, and the *Stanford Alumnus* an appreciative obituary of John Ernst Matzke; the latter two papers are here reprinted as revised by their author. The first 190 pages of the volume are taken up with a group of "Chaucer Miszellen." Then comes a group of miscellaneous learned articles (pp. 191-284). The volume is concluded with four addresses and five obituaries, all of considerable interest.

K. M.

